THE STUDY AND PRACTICE OF WRITING ENGLISH

LOMER AND ASHMUN

L. J. COLLAMORE.

Burne Jones

L. Collamore. 15¢

next Wed. pg. ~~75-85~~

Ex. 81. pg.

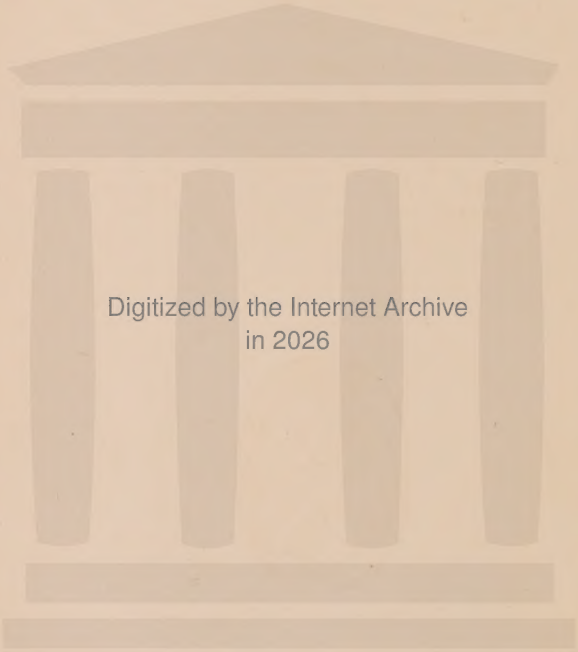
pg. 219 College Life.

"Influence of Democracy

for Wed.

L. J. ~~III~~ Monday Nov. 12th

Pg. 66. Science + Art in relation to Education. College Life.



Digitized by the Internet Archive
in 2026

https://archive.org/details/studypracticeofw0000gerh_o5i2

THE STUDY AND PRACTICE OF WRITING ENGLISH

BY

GERHARD R. LOMER, M.A., PH.D.

Instructor in English in the School of Journalism
Columbia University in the City of New York

AND

MARGARET ASHMUN, M.A.

Formerly Instructor in English in
The University of Wisconsin
Editor of "Prose Literature for Secondary Schools," and "Modern Prose and Poetry for Secondary Schools."

BOSTON NEW YORK CHICAGO
HOUGHTON MIFFLIN COMPANY
The Riverside Press Cambridge

COPYRIGHT, 1914, BY GERHARD R. LOMER AND MARGARET ASHMUN

ALL RIGHTS RESERVED

© 1914

SEVENTH IMPRESSION

The Riverside Press
CAMBRIDGE . MASSACHUSETTS
U . S . A

CONTENTS

I. Established Usages

1. Punctuation 1
2. Capitals 30
3. Italics 33
4. Abbreviations 35
5. The Representation of Number 37
6. Syllabification 39
7. Rules for Plurals 40
8. Possessives 43
9. Rules for Spelling 45

II. Grammatical Requirements

1. Syntax 49
2. Sequence of Tenses 55
3. Shall and Will 58
4. Voice 61
5. Irregular Verbs 63
6. Sentence Structure 67
7. Paragraphs 98

III. The Use of Language

1. The Study of Language 111
2. Some Suggestions for the Study of Words . . . 120
3. The Use of the Dictionary 121
4. Synonyms 127
5. Some Common Latin Roots 133
6. Prefixes 134
7. Suffixes 135
8. English Words for Analysis 136

9. The Idiomatic Use of Prepositions 138
10. Foreign Words commonly used in English . . . 140
11. Phrases from Foreign Languages 142
12. Style 145
13. Figures of Speech 157
14. Diacritical Marks 164
15. Words commonly mispronounced 165
16. Common Errors in Speech and Writing 167
17. Vulgarisms 184
18. Hackneyed Expressions 185
19. Hackneyed Quotations 186

IV. Written Composition

1. Steps in Theme-Writing 191
2. Outlines 193
3. The Preparation of Manuscript 199
4. Marks for the Correction of Themes 202
5. Short-Theme Subjects 203
6. Long-Theme Subjects 206
7. How to take Notes 208
8. Quotations 215
9. References and Footnotes 219
10. Making a Bibliography 221

V. Forms of Discourse

1. Description 224
2. Exposition 241
3. Definition 251
4. Argumentation 254
5. Biography 260
6. Narration 267
7. A Specific Study of the Short Story 269
8. The Drama 294
9. Translation 308

VI. Correspondence

1. Social and Friendly Letters 312
2. Commercial Correspondence 319

Appendix

A Working Library of Books on Composition . . . 329

Index 335

THE STUDY AND PRACTICE OF WRITING ENGLISH

I

ESTABLISHED USAGES

1. PUNCTUATION

PUNCTUATION is a convenient mechanical device for indicating or assuring the unity, the coherence, or the emphasis implied in the written expression of thought. Punctuation is not an end in itself; it merely helps to suggest pauses, inflections, and intonations that in oral expression are of great value in making a thought clear. In the use of punctuation, the student must master certain recognized conventions that depend upon a few underlying principles. The more important general rules admit of little latitude for personal opinion in their application, since they are tacitly accepted by all who aspire to be careful writers. Other rules, though less binding, are indicative of what is considered good form in writing and are a proof of literary training and experience. In minor matters, a degree of personal freedom in punctuation is permitted. On the whole, until a writer has become thoroughly informed as to the best practice, he will do well to allow himself very little license in the use of the marks of punctuation. He should carefully apply the rules that have been agreed upon by students of language as the most efficient in supplementing the written word.

The chief marks of punctuation are: —

Period	.
Question mark, or interrogation point	?
Exclamation point	!
Colon	:
Semicolon	;
Comma	,
Dash	—
Apostrophe	' (above the line)
Quotation marks	"...." '....'
Parentheses	( )
Brackets	[ ]
Hyphen	-

The Period

1. A complete declarative or imperative sentence should be followed by a period.

(*a*) The sun is shining.

(*b*) Give me the rifle.

Exception. The rule given above is extremely important, and it should, in general, be strictly adhered to; nevertheless, good usage furnishes an exception: Two or more sentences that are closely connected in thought may be separated merely by commas, *if these sentences are very short, and are parallel in construction.*

(*a*) She laughed, she sang, she danced.

(*b*) It rained, it hailed, it snowed, and it blew great guns.

N.B. For a further note on this point, see under the Comma, page 15.

2. A fragment or a subordinate part of a sentence should not be followed by a period, unless there is nothing present for the partial sentence to adhere to, and unless the sense is clearly and completely understood.

Bad: He was very inadequately prepared. Which fact soon became apparent.

Correct: He was very inadequately prepared, which fact soon became apparent.

Bad: I had not reckoned with my enemy. As I was afterward to learn.

Correct: I had not reckoned with my enemy, as I was afterward to learn.

NOTE: Sometimes a fragment of a sentence is accepted as a complete thought. The expressions *Yes*, *Not so*, *Of course*, etc., are really condensed sentences, and may properly be followed by periods. In conversation, a fragment of a sentence may often, with good reason, be followed by a period as if it were a complete sentence.

"Did you find it on the floor?"

"On the floor. What have you to say?"

3. An abbreviation should be followed by a period.

M.D.; e.g.; Assoc.; Bros.; ibid.; R.S.V.P.

The Question Mark

1. The question mark should follow a direct question.

Have you heard the news?

CAUTION: The question mark should not be used after an indirect question unless the main sentence in which the indirect question is embedded is also interrogative in character.

Wrong: He asked me whether I had heard the news?

Right: He asked me whether I had heard the news.

Right: Did he ask you whether you had heard the news?

2. The question mark is used to indicate doubt as to the truth of an assertion.

Correct: George Chapman was born in 1559(?).

3. The question mark should not be used to call attention to an ironical expression.

Undesirable: He certainly is a brilliant (?) young person.

Better: He certainly is a brilliant young person.

The Exclamation Point

1. The exclamation point is used after interjections, exclamatory sentences, and words or names pronounced with emotional emphasis.

> Listen! Listen! Do you hear?
> There are horses many! Now they stop!
> Ah, now
> Feet on the threshold!
>
> MAETERLINCK.

2. The exclamation point should not be used where the comma will do as well.

(*a*) Oh, dear, no. I never thought of such a thing.

(*b*) "For the land sake, Susannah," cried Arletta, advancing upon her, "what are you doin'?"

3. The exclamation point is sometimes used, within parentheses, for the sake of an ironical or astonished commentary on what has been said. This practice is not to be recommended.

Undesirable: He praised my meekness (!) and said it was a noble example to his sisters.

Better: He praised my meekness, and said it was a noble example to his sisters.

The Colon

1. The colon is used as a formal introduction to an important word or expression, a list, a series of statements or questions, or a quotation of some length.

(*a*) He sent in an order for the following books: George Meredith's *The Egoist;* Mrs. Gaskell's *The Life of Charlotte Brontë;* John Fiske's *The Beginnings of New England;* and Hawthorne's *Mosses from an Old Manse.*

(*b*) Not content with this, Hawthorne adds a few comments at the end, exactly as would be done in a formal sermon: "Woe for the high-souled youth, with his dream of Earthly Immortality! His name and person

utterly unknown; his history, his way of life, his plans, a mystery never to be solved; his death and existence equally a doubt!" C. A. SMITH: *The American Short Story.*

(*c*) There were two things that I looked upon with equal abhorrence: the slatternly housekeeper and the slave to a domestic routine.

2. The colon is sometimes used to introduce a series of thoughts which are an illustration or an elaboration of a preceding general thought. In such a case, the material following the colon is in a sense in apposition with that preceding. This use of the colon is not to be recommended to the unskilled writer.

Permissible: Everywhere the signs of the gentle faith appear: its ideographs and symbols are chiseled upon the faces of the rocks; its icons smile upon you from every shadowy recess by the way; even the very landscape betimes would seem to have been moulded by the soul of it, where the hills rise softly as a prayer. LAFCADIO HEARN: *Glimpses of Unfamiliar Japan.*

The Semicolon

The semicolon occupies, theoretically, a position midway between the period and the comma. It can be made to show, at the same time, logical connection and grammatical separation. It is a most expressive mark, and the ability to use it effectively is one of the characteristics of the trained writer.

1. The semicolon may be used to separate the two or more parts of a compound sentence in which the conjunction is expressed or understood.

(*a*) The animal was apparently as exhausted as I was; that was one comfort.

(*b*) In his desire to be particular, Gissing describes a man on one page as a lawyer and on another as a dentist; but this is a detail hardly worth mentioning.

In such a sentence as that given above, the quality of the second clause seems to demand a more positive mark than the comma. The semicolon gives just the right shade of suspense between the two parts of the sentence, — shows, as it were, a pause for consideration and conclusion. There are many similar cases in which the semicolon can be made equally significant as a division between the parts of the compound sentence.

2. The semicolon may be used to separate a series of long subordinate sentence elements.

The semicolon is especially valuable if the phrases or clauses combined in a sentence have commas within themselves, or if they are so long as to present a confusing or a formidable appearance. Even where the subordinate elements are not long, they are often given an individual value through being separated by the semicolon.

There I learned that the stranger had arrived late one dark rainy night, after the landlord and his family had gone to bed; that he had remained three days in his room, venturing out only in the evening and the early morning; and that he had departed at last as mysteriously as he had come.

3. It is customary to place a semicolon before the conjunctive adverbs *therefore*, *hence*, *accordingly*, *however*, *nevertheless*, *also*, *otherwise*, *moreover*, and others of a like nature.

This rule should, in general, be very strictly applied.

(*a*) She was a woman; therefore she made excuses for him in her heart.

(*b*) My cousin had lived the greater part of his life in France; thus it happened that, when he arrived at our house that day, not one of the family recognized him.

(*c*) I do not think that he is at home; however, I will make inquiries at once.

4. The semicolon should usually precede *as*, *namely*, and *thus* when they are used to introduce examples and illustrations.

The plaintiff solemnly denied two of the charges; namely, breaking into the desk, and destroying the memorandum of his father's liabilities.

5. A semicolon may be used to separate the parts of any sentence when a comma would be misleading or insufficient.

Bad: He killed the duck and the chicken, and the child stood watching him in fascinated horror.

Better: He killed the duck and the chicken; and the child stood watching him in fascinated horror.

EXERCISE

Punctuate the following sentences: —

1. The problems that confront us now are two ought we to go and ought we to publish our reasons
2. He sent me home for his heavy overcoat hence I was not at my desk when the secretary called to see me
3. The walls were covered with vines and brilliant flowers nodded at the windows
4. You gave me no peace until I made a promise therefore I capitulated the more readily
5. To make this clear we must distinguish three classes who stand in a certain relation to education in modern England first the schoolmasters who nominally manage the schools secondly the mass of the public who send their sons to the schools thirdly the educational theorists who write books
6. He was courteous not cringing to superiors affable not familiar to equals and kind but not condescending or supercilious to inferiors
7. I did not believe his story nevertheless I pretended to put all confidence in the tale
8. Thus pressed I gave them my most sufficient reasons whereat they burst into immoderate roars of laughter
9. We hold these truths to be self-evident that all men are created equal that they are endowed by their Creator with certain inalienable rights that among these are life liberty and the pursuit of happiness
10. Three states have already passed such laws namely Montana Colorado and California

11. The following groups of men are dissatisfied those who out of their own means contributed to the cause those who in one way or another assisted with the actual labor and those who whether through poverty or indifference did nothing at all
12. The man who thus exquisitely repainted these pictures in words had three great gifts vivid memories of childhood experiences the heart of a child to interpret them and a wonderful power of verbal expression
13. Richardson with perfectly unconscious humor divided his characters into three classes men women and Italians
14. Kipling feels the presence of romance in shot and shell as well as in buff jerkins in existing superstitions as well as the old in the lightning express as in the stage-coach in the fishing schooner as in the viking ship in the loves of Mulvaney and Dinah as in Ivanhoe and Rowena in the huge python as in the fire-breathing dragon
15. Like the sonnet the short-story must be a unit giving expression to one emotion or a series of emotions possessing a unity of tone its characters must be few its action must be simple it tells something but it suggests more
16. This was the way it happened four years ago my company sent me out to Montana to investigate the titles of some ranches that they intended to buy
17. The captain was by this time ready to look into the matter moreover he felt that he had really made a mistake

The Comma

1. The comma is used to set off parenthetic material, — that is, material thrown into a sentence for purposes of explanation.

(*a*) The question, I own, puzzled me.

(*b*) He, however, was likely to ride his hobby in his own way.

(*c*) He would arrive, it was true, somewhat after dark.

2. The comma should be used to inclose a noun in apposition (together with its modifiers).

(*a*) On the doorstep stood Bill Gray, the widow's eldest son.

(*b*) Mr. Hennessey, the foreman, was much impressed.

(*c*) At Verona, the county seat, we stopped for dinner.

EXCEPTION: This rule is to be disregarded, —

(*a*) When the appositive is a title that has become a part of a name.

Peter the Hermit; Philip the Fair; John the Evangelist.

(*b*) When the appositive is so closely connected with the noun it modifies that a separation is illogical.

The first to speak was his friend Charles.

(*c*) When a word or a phrase is spoken of in such a way that attention is called to it for its own sake.

(1) The word *swell* is not in good use.

(2) The expression "Cheese it" was once a popular slang phrase.

3. The comma is used to inclose a name or title used in direct address, — that is, as a vocative.

(*a*) I want to say, friends, that this sort of thing must stop.

(*b*) I believe, Mr. Farley, that we have made a mistake.

4. The comma should be used to inclose a geographical name used after another to show relative location.

(*a*) Our train stopped at Hope, Idaho.

(*b*) My brother who lives in Rouen, France, is coming to America next year.

5. The comma should be used to separate the clauses of a compound sentence if those clauses are short and have little or no interior punctuation.

If the clauses are long or if they have commas within themselves, the semicolon may be used to separate them.

(*a*) His wet feet were freezing, and his exposed fingers were growing numb.

(*b*) He was a warm-whiskered man, but the hair on his face did not protect the high cheek-bones and the eager nose that thrust itself aggressively into the frosty air.

6. The comma should be used to set off a dependent clause preceding its independent clause.

(*a*) When I looked at my watch again, I found that it had stopped.

(*b*) Although he was an extremely busy man, he never refused to help me when I asked him.

7. A series of adjectives should usually be separated by commas.

(*a*) The balloon rose higher into the clear, cold, bracing air.

(*b*) He was a stubby little man with a red face and a bristling, close-cropped mustache.

NOTE: There are many occasions on which this rule is to be disregarded. If the adjective nearest the noun seems to be a part of the idea expressed by the noun, it is likely that the other adjectives modify the whole ensuing combination of noun and adjective; in such a case, no comma need be placed between the last and the next to the last adjective.

He wore a short black alpaca coat and a large white cravat.

Short seems to modify *black alpaca coat*, which combination of words may be considered as a unit. No comma is needed between *short* and *black*. *Large*, modifying *white cravat*, need not be followed by a comma. It is not always easy to tell whether the comma is desirable or not. A study of the best usage will be helpful. On the whole, the modern tendency is to lessen rather than to increase the amount of punctuation used in ordinary prose discourse.

8. A comma should precede *and*, *or*, or *nor*, used to connect the last two links of a sequence of three or more:—

(*a*) Mérimée's stories are hard, ironical, and cynical.

(*b*) You ought to write, telegraph, or telephone your family.

NOTE: A notion exists that a comma should not be used before *and*. This idea is illogical. The above rule should be strictly applied.

9. Absolute phrases should be set off by commas.

The house being in a state of disorder, we decided to go to a hotel.

10. The comma should follow any expression equivalent to *he said*, introducing a direct quotation.

Stepping close to the little old woman, he shouted in her ear, "That train left an hour ago."

11. A comma may be used to set off an introductory phrase of considerable length or of complicated structure.

With the kindest intentions and the most unimpeachable motives, I was made to appear a detestable notoriety-seeker.

NOTE: Very short introductory phrases should not be set off by any mark of punctuation.

In the late afternoon I took a walk along the river.

12. A comma may be inserted where a pause is needed in a sentence and no other mark of punctuation is suitable.

13. A comma may be used where it will remove any obscurity in a sentence.

Into the envelopes filed there, goes a wealth of material clipped from the magazines of the day.

14. A comma should set off a nonrestrictive phrase or clause.

A full discussion of the punctuation of restrictive and nonrestrictive phrases and clauses is given below.

The omission of the comma with restrictive phrases and clauses

A restrictive adjectival phrase or clause is one that modifies a noun or pronoun in such a way as to be essential to the completeness of the sentence in which the phrase or clause occurs. It cannot be omitted without changing the sense, since it is so closely attached to the substantive it modifies that it restricts or limits the meaning of that substantive in a clear and definite manner. The restrictive phrase or clause is not separated by any mark of punctuation from the noun it modifies.

Restrictive phrase: The glass filled with the clear water was placed upon the table; that filled with the brownish liquid was put away in the cupboard.

The phrases *filled with the clear water* and *filled with the brownish liquid* are restrictive; in each case they point out the glass intended, — that is, restrict or narrow down the application of the word *glass*. They could not be omitted without destroying the sense of the sentence.

Restrictive clause: The student who ignores the regulations will not be permitted to take part in the play.

The clause *who ignores the regulations* tells definitely what student is meant. It restricts or narrows the application of the noun *student*. It cannot be omitted without destroying the sense that is intended. No comma should precede the clause.

Correct: She lost the ring that her mother had given her.

Correct: A gentleman has been defined as a man who has no visible means of support.

The use of the comma with nonrestrictive phrases and clauses

A nonrestrictive adjectival phrase or clause modifies, though very loosely, a noun or pronoun; the information that it gives is not essential to the grammatical completeness or the sense of the sentence. Since it is merely parenthetic in character, a nonrestrictive phrase or clause can be omitted without serious damage to the sentence. Such a clause should be separated from its substantive by commas.

Nonrestrictive phrase: Her basket, filled with berries that she had gathered in the woods, was found upon the grass.

Here the identity of the basket is clear, whether the phrase be omitted or not. The phrase does not restrict the application of the noun *basket;* it simply gives parenthetical information about the basket in question. It is nonrestrictive, and should be set off from the rest of the sentence by commas.

Nonrestrictive clause: Arthur Doulton, who had ignored all the regulations, was forbidden to take part in the play.

Here the miscreant is identified by his name; the clause *who*

had ignored all the regulations does not point him out, but merely adds a comment upon him. The clause is nonrestrictive, and is properly set off by commas.

Correct: I asked Mr. Jaffrey, who had given much attention to such matters, but he was forced to confess his ignorance.

Correct: This book, which I had once regarded as a repository of chemical secrets, now began to seem quite commonplace.

The test for restrictive and nonrestrictive phrases and clauses

From the foregoing remarks upon restrictive and nonrestrictive phrases and clauses, it will be seen that there is a test by means of which the nature of the modifier can be ascertained, and with it the necessity for the use of commas. This test is merely leaving the phrase or clause out of the sentence and then judging whether the sense intended is impaired: —

(*a*) *If the phrase or clause cannot be omitted without destroying the sense of the sentence, it is restrictive. It should not be set off from the word it modifies.*

(*b*) *If the phrase or clause can be omitted without damage to the intended meaning of the sentence, it is nonrestrictive. It should be separated from the rest of the sentence by commas.*

NOTE: There may be a few cases in which the application of this test will still leave doubt; in such cases, one must decide by reference to the context, or content himself with remaining unenlightened.

The following table may be helpful in the study of restrictive and nonrestrictive clauses: —

	Restrictive Clause	Nonrestrictive Clause
Noun modified is	Vague, general, and not limited without the clause	Already definite, particular, limited, individual
Function of clause is	To denote, define, or make definite; to limit or restrict the meaning of the noun to a particular case	To describe; to give additional or parenthetic information
Punctuation	No mark of punctuation	Commas

EXERCISE

Distinguish between restrictive and nonrestrictive clauses. Insert commas where they are needed.

1. Formerly the students who did not care to attend the game gave their tickets to outsiders.
2. Her eldest child who is only ten years old plays the piano remarkably well.
3. Henry Slocum who is a friend of mine is the leader of this faction.
4. They decided to present Hamlet which always appeals to the public.
5. Even he who has committed the most outrageous crime has still a heart.
6. The school that he attended did not rank very high in the opinion of his relatives.
7. Our campus which is more beautiful than that of our rival college attracts many students to the University.
8. This is not the horse that I bought.
9. This gentleman who is a stranger to the city wishes to know where a telegraph office may be found.

10. The archæologist gave a long lecture on a statue that somebody had lately discovered in Greece.
11. He went to Jackson which is a mountain town in Kentucky.
12. He was writing a *Life* of Napoleon who had always been his favorite hero.
13. The change that had taken place in Mr. O'Rourke's affections showed itself in occasional fits of sullenness.
14. The man who turned out to be a distant relative of mine gave me a book that had once belonged to my grandfather.
15. The paragraph which produced this singular effect on the aged couple occurred at the end of a column of telegraph dispatches giving the details of an unimportant engagement that had just taken place between one of the blockading squadron and a Confederate cruiser.
16. The doctor's old horse which grows lazier every day will soon be fit only to work on the farm.
17. Alaska which was once a Russian province is now an American possession.
18. The last-named college which is attended by students of many different faiths does not have a chapel.
19. That tall student who is a great favorite with his classmates has just been elected president of the Athletic Association.
20. I shingled the sides of my house which were already impervious to rain with imperfect and sappy shingles made of the first slices of the log.
21. Whenever a storm which they wished to avert was threatening they would run out and fire at the rising cloud whooping yelling whistling and beating their drum.
22. I usually carried my dinner of bread and butter and read the newspaper in which it was wrapped at noon sitting among the green pine boughs which I had cut off.
23. There was only here and there a board which would not bear removal.

Cautions to be observed in using the comma

1. Do not separate complete sentences by the comma; use the semicolon, the period, the question mark, or the exclamation point.

EXCEPTION: Very short sentences that are closely connected

in thought and parallel in construction may be separated by commas. See *The Period*, Rule 1, page 2 (*Exception*).

Incorrect: The animal was depressed by the tremendous cold, it knew that this was no time for traveling.

Correct: The animal was depressed by the tremendous cold. It knew that this was no time for traveling.

Incorrect: The pay is twelve dollars a month and your rations furnished, you camp in a tent on the prairie with your sheep.

Correct: The pay is twelve dollars a month and your rations furnished. You camp in a tent on the prairie with your sheep.

2. Do not put a comma between a noun and an adjective modifying it.

Bad: On a table stood a large, ugly, red, vase.

Better: On a table stood a large, ugly, red vase.

3. Do not use a comma before the first member of a series unless it would be required if the series were reduced to one member.

Bad: At the Institute I studied, cooking, dressmaking, and millinery.

Better: At the Institute I studied cooking, dressmaking, and millinery.

The Dash

1. The dash may be used instead of marks of parenthesis.

For inclosing interpolated material, the dash is slightly less formal than parentheses.

It was one of those fine rains — I am not praising it — which wet you to the skin in about four seconds.

2. The dash is used to indicate incoherence or the sudden breaking off of a sentence form that has been begun.

(*a*) I could only gasp, "Six o'clock train — Green Lodge — white horse — old man — I —"

(*b*) I said to Sylvia this morning — why, what has become of Sylvia, anyway?

3. The dash, with or without the comma, may be used before a repetition or an elaboration of a thought preceding it.

There were noises that we did not understand, — mysterious winds passing overhead, tree-trunks grinding against each other, undefinable stirs and uneasinesses.

4. The dash may be used before a word that sums up what has preceded in the sentence. In such a case, the dash is usually preceded by the comma.

The hammering of the infrequent woodpecker, the call of the lonely bird, the drumming of the solitary partridge, — all these sounds do but emphasize the lonesomeness of nature. C. D. WARNER: *Camping Out.*

5. The dash may be used, with or without the comma, to indicate a slight pause for emphasis.

(*a*) I like to have this happen on an inclement Christmas or Thanksgiving Eve — and it always does.

(*b*) "I shall be proud to show you my wife," he said, "and the baby — and Goliath." T. B. ALDRICH: *Goliath.*

6. The dash sometimes follows the colon, after very formal introductory material.

Aided by Patience, the spirit of Progress is enabled to close the dialogue and the poem thus: —

[Here follow a few stanzas of the poem.]

7. The dash should not be used indiscriminately instead of other marks of punctuation.

Incorrect: I was very glad to hear from home —I had begun to get low-spirited at not receiving any news — and to entertain indefinite fears that something was wrong — You do not say anything about your own health — but I hope you are well.

Correct: I was very glad to hear from home. I had begun to get low-spirited at not receiving any news, and to enter-

tain indefinite fears that something was wrong. You do not say anything about your own health, but I hope you are well.

The Apostrophe

1. For the use of the apostrophe to form the possessive of singular and plural nouns, see pages 43–45.

2. For the use of the apostrophe to form the plural of letters, symbols, and words spoken of as words, see page 43, under *Plurals.*

3. Below are given a few cautions to be observed in using the apostrophe: —

(*a*) Never form the plural of a noun (except a word spoken of as a word; see page 43) by adding an apostrophe, or an apostrophe with *s.*

Incorrect: There stood all the little Smith's in a row.

Correct: There stood all the little Smiths in a row. (See the rule for the plural of proper nouns: Rule 15, page 43.)

(*b*) Never use an apostrophe with the possessive pronouns *its, ours, hers, yours, theirs.*

Incorrect: The word *let* has changed it's meaning.

Correct: The word *let* has changed its meaning.

(*c*) In forming the possessive of a noun that ends in *s,* never insert an apostrophe before that *s.*

Incorrect: He read Collin's *Ode to Evening.*

Correct: He read Collins's [or Collins'] *Ode to Evening.*

(*d*) In writing the contraction of a word (see Rule 1, page 35), be sure to insert the apostrophe at the right place.

Incorrect: I could 'nt reach him by telephone.

Correct: I could n't reach him by telephone.

Quotation Marks

1. A direct quotation should be inclosed by double quotation marks.

I heard him say, "You had better go, or it will be the worse for you."

NOTE: An indirect quotation does not take quotation marks.

Incorrect: I heard John tell the tramp "That he had better go."

Correct: I heard John tell the tramp that he had better go.

2. A single continuous speech should have quotation marks only at the beginning and at the end, unless it is broken by the author's commentary. When the speech is thus interrupted, an extra set of quotation marks should be introduced.

Incorrect: "Yes," said his mother, dolefully, Johnny 's been fighting again." "That horrid Barnabee boy (who is eight years old, if he is a day) "won't let the child alone."

"Well, said I, I hope Johnny gave that Barnabee boy a thrashing."

"Did n't I though? cries Johnny from the sofa. You bet."

Correct: "Yes," said his mother dolefully, "Johnny 's been fighting again. That horrid Barnabee boy (who is eight years old if he is a day) won't let the child alone."

"Well," said I, "I hope Johnny gave that Barnabee boy a thrashing."

"Did n't I, though?" cries Johnny, from the sofa. "You bet!"

3. If a speech is so long that it extends to several paragraphs, each paragraph should have a quotation mark at the beginning; only the last should have the quotation mark at the end.

4. When a quotation mark and a question mark or an exclamation point come after the same word, (*a*) the ques-

tion mark or the exclamation point should come first if it is a part of the quotation, but not of the main sentence; (*b*) the question mark or exclamation point should come last, if it applies to the main sentence, and not to the mere quotation.

Incorrect: I said, "Are you going away"?
Correct: I said, "Are you going away?"
Incorrect: Did he actually say, "You are a thief?"
Correct: Did he actually say, "You are a thief"?

5. A quotation within a quotation should be inclosed by single quotation marks; a third quotation, within the second, should be inclosed by double marks, and so on, in indefinite alternation.

I have often heard my grandfather say, "You can't do better than to take the advice of the old proverb, 'Early to bed and early to rise.'"

Incorrect: "The next day," the stranger continued, "my foreman came to me and said, "If you don't look out, you will lose your job."

Correct: "The next day," the stranger continued, "my foreman came to me and said, 'If you don't look out, you will lose your job.'"

6. It is sometimes permissible to use quotation marks to inclose a technical term, or a word that is unusual or less dignified than the rest of a discourse. This rule must be applied with great caution. (See Rule 7.)

Permissible:

(*a*) The street gamin looked anxiously about, to see if a "flatty" [policeman] were in sight.

(*b*) It has already been said that Irving . . . inaugurated a distinctive type of short story, the short story of local color. This has been called, since 1870, the "garden-patch" type of story, because in it each writer may be said to cultivate his own garden, or rather his own "patch" in the national garden. C. Alphonso Smith: *The American Short Story.*

7. Quotation marks should not be used loosely for apology or irony. They should never be employed without good reason. When one is in doubt whether to use quotation marks for any purpose except the reporting of dialogue, he is usually safe in omitting them.

Bad: My dog "Toby" followed me to the gate.
Better: My dog Toby followed me to the gate.
Bad: I hope you are not going to "go back on" us.
Better: I hope you are not going to go back on us.
Bad: His is a "noble" soul indeed!
Better: His is a noble soul indeed!

8. Quotation marks should not be used to inclose the title at the head of a composition, — unless the title is in itself a quotation not easily recognized. Current proverbs and well-known quotations may be used as titles without being inclosed by quotation marks.

9. Quotation marks may be used to inclose titles embedded in any sort of discourse; however, italics are commonly used for this purpose.

Permissible: Judged by the strict demands of structure, as outlined by Poe, both "Rip Van Winkle" and "The Legend of Sleepy Hollow" are tales rather than short stories.

EXERCISE IN PUNCTUATING CONVERSATION

Why as for being honest master said the man laughing and sitting down beside me I havent much to say many is the wild thing I have done when I was younger however what is done is done I have lived long enough to learn the grand point of wisdom what is that said I that honesty is the best policy master you appear to be a sailor said I looking at his dress I was not bred a sailor said the man though when my foot is on salt water I can play the part and play it well too I am now from a long voyage from America I asked farther than that said the man have you any objection to telling me said I from New South Wales said the man looking me full in the face dear me said I why do you say

dear me said the man it is a very long way off said I was that your reason for saying so said the man not exactly said I no said the man with a rather bitter smile it was something else that made you say so you were thinking of the convicts well said I what then you are no convict how do you know you do not look like one thank you master said the man cheerfully to a certain extent you are right bygones are bygones I am no longer what I was the truth however is the truth a convict I have been a convict at Sydney Cove.

EXERCISE

Punctuate the following sentences: —

1. I think Mr. Morgan that the man you were speaking of is now in Las Vegas New Mexico.
2. The house after it had been inspected proved to be less remarkable than we had been led to suppose.
3. I did not see him anywhere and Bill refused to tell me what had become of him.
4. The narrow dusty white road lay shining in the moonlight.
5. In San Francisco California there is a memorial to Robert Louis Stevenson the celebrated Scotch novelist.
6. When we mounted the hill our long shadows stretched up its slope before us as if eager to run ahead of us and taste the mystery of the new life that lay beyond.
7. The theater the church the school and the home are all educational institutions.
8. He swore by all the saints in the calendar of Rouen and these are many that he would not forget this insult that he would avenge it at any cost.
9. Presently in a quiet voice he said to the servant take this letter to your master and do not let any one see you give it to him.
10. It is so indeed Richard says King Philip looking rather foolish.
11. The firm mouth the finely lined nose the clear questioning eyes the full broad forehead all speak the man of logical mind of an unruffled contemplative nature.
12. An iron foundry a deserted college a clock factory and a flour mill to-day stand as monuments to the energy of the "boom" and the potent influence of the organized scoffers.
13. He is not eminently that is to say not saliently selfish not

rancorous not obtrusive but dull dull as a woolen nightcap over eyes and ears and mouth.

14. A witty woman is a treasure a witty beauty is a power.
15. The gathering darkness with its few large liquid stars which a moment before had seemed so poetical began to fill me with apprehension.
16. By the time the hawk was ready to fly he had consumed twenty-one chipmunks fourteen red squirrels sixteen mice and twelve English sparrows besides a lot of butchers meat.

Parentheses

1. Marks of parenthesis are used to inclose interpolated material, — that is, material thrown into a sentence or a group of sentences for explanatory purposes.

> The book proved a great success, passing speedily into many libraries (into Gray's among others), and Andrew Millar ultimately purchased the copyright.

NOTE: The comma or the double dashes may be used in the same way, and in many cases are to be preferred to parentheses.

2. Parentheses may be used to inclose letters of the alphabet numbering a series of rules, examples, or the like.

> For an illustration of this point, see the cautions under *The Apostrophe*, page 18.

3. Parentheses should not be used to inclose material that is not properly parenthetic, — that is, not interpolated into other material for purposes of explanation.

Bad: I said (who) and not (which).

Correct: I said *who*, and not *which*.

Bad: He was criticized for his incorrect use of (guess).

Correct: He was criticized for his incorrect use of *guess*.

Bad: On the box was a large figure (4).

Correct: On the box was a large figure 4.

CAUTION: Parentheses should never be used to indicate the omission of incorrect or undesired material.

Bad: I spoke of the matter to Mr. (Jones) Evans.

Better: I spoke of the matter to Mr. ~~Jones~~ Evans.

4. Interpolated material inclosed in parentheses should not be placed before the expression it is meant to explain.

Bad: I am inclosing (10) ten dollars in cash.

Better: I am inclosing ten dollars ($10) in cash.

Square Brackets

1. Square brackets are used to inclose material inserted in a quotation and representing the comment of some one other than the author of the quotation itself. See Rule 3, under *Quotations*, page 215.

> Not long after they reached Ryde, he wrote to his half-brother and successor John (afterward Sir John) Fielding: "I beg that on the Day you receive this, Mrs. Daniel [his mother-in-law] may know that we are just risen from Breakfast *in Health and Spirits* [the italics are ours] this twelfth instant at 9 in the morning." AUSTIN DOBSON: *Eighteenth Century Vignettes.*

2. Square brackets are sometimes used to indicate material inserted by an editor or commentator when the text under consideration is illegible or otherwise uncertain.

> I could not find any man for whose name this book was more agreable for hope [of] protection. ROGER ASCHAM: *The Schoolmaster, ed. by Edward Arber.*

3. A single square bracket is used at the left of a word or words set above the end of a line, when to save space the extra material is not carried over.

> [here,
> Poor, shining dove, — I would not hold thee

The Hyphen

1. When a word is broken and carried over from the end of one line to the beginning of the next, a hyphen should indicate the transition.

NOTE: A hyphen should never be used at the beginning of a line.

2. Authorities differ as to the use of the hyphen in compound words, but any good dictionary may serve as a guide. The tendency of the untrained writer is to hyphenate too much; hence some care should be taken to modify that tendency.

NOTE: *To-day*, *to-night*, and *to-morrow* are usually written with the hyphen.

MISCELLANEOUS EXERCISE IN PUNCTUATION

1. It was hard work for the fish was a large one.
2. Children have you ever heard of Cinderella the beautiful girl who was treated unkindly by her cruel step-mother and who was rescued by a fairy god-mother and a prince.
3. Ethel was it is true flighty and unreliable but her aunt liked her and her cousin found her extremely amusing.
4. This fact and I can truly say I have proved that it is a fact interests the scientists greatly.
5. He settled at last in Helena Montana which is situated at the mouth of Last Chance Gulch.
6. I was going to tell you but after all I think I won't.
7. I remember a sea-captain once saying to a young lady who had used the term common sailor Madam there is no such thing as a common sailor a sailor is an uncommon man.
8. You are very kind very kind responded Dr Henderson that would indeed be delightful.
9. A little fat red hen was sitting on the doorstep.
10. It was as good as money better in fact because money could not buy food in that place.
11. One of them on my appearing raised her tall bony figure from her chair not as if to welcome me for she threw me no more than a brief glance of surprise but simply to set about preparing the meal which her son's absence had delayed.
12. She directed the letter to Copenhagen Denmark in care of Mr. Edward Houghton American consul for that city.
13. He provided the tickets for his mother and his aunt and his brother paid the traveling expenses of the two younger sisters.

14. I recorded the deed at the county-seat which was only three miles from my claim.
15. Tuition fees fall term $20.00 winter term $23.00 spring term $23.00 see pages 45 and 48 of catalogue.
16. There are two kinds of debating oral and written.
17. He went to Africa to shoot lions and his friends did not hear from him for more than a year.
18. It is n't very early now Mary she said I was up hours ago and I'm terribly hungry.
19. A tame crow he considered would be an ornament to his various possessions it would at the same time fill all his friends with envy.
20. And indeed the matter when it was discussed at the dinner-table began to assume proportions of which he had never dreamed.
21. He made no complaints he stated the simple facts he was reticent concerning his wife's departure.
22. I once saw a tourist party hurried through the Louvre with an impatient cry on the part of the conductor now ladies and gentlemen you have nt time to stop and look at anything just walk on as fast as you can this gallery is an eighth of a mile long.
23. The traveler was old bent and gray-haired his clothes were faded and worn he walked feebly helping himself with a stout staff.
24. Before his own fire he puzzled over the problem something must be done but what
25. It was a high serene night with a growing moon and a scattered company of major stars and if no choir of nightingales sang there was at least a very active whippoorwill.
26. If I do go around the world said Zora a little while later when they had settled on which side of South America Valparaiso was situated and how many nice and clever people could tell you positively off-hand if I go around the world you and Emmy will have to come too.
27. The antique furniture the rich dark rugs the cheerful open fires the masses of flowers all these gave the house an air of elegance and refinement.
28. There was only one thing lacking to complete his satisfaction a companion to whom he could relate the story of his wonderful discovery.

29. Skepsey would have explained but the case was over and he was hustled out.
30. He was much admired for his clever wit that is for his rude personal remarks that passed in his circle for wit.
31. After all said Sypher the great thing is to have a purpose in life not every one can have my purpose he apologized for humanity but they can have some guiding principle whats yours
32. I had some difficulty with the janitor and the landlord suggested that I find another apartment.
33. I am going to buy a house in the country that is to say I am going to if I can get the money.
34. Please send me the following articles a spade a watering-pot a trowel a rake and a lawn-mower.
35. It has always seemed to me Mr. Chairman that the persons who have charge of this matter should be more explicit in their account of their proceedings nevertheless I am willing to accept their spoken word with regard to the subject of expenditures.
36. Mr. Milwick the proprietor of the shop stood glaring apoplectically at his neighbor Dr Galloway.
37. This strange personage had just arrived from Hong Kong China his costume was unique his manners were atrocious and his conversation was appalling in its unnecessary frankness.
38. The order did not reach him till late in the week hence it remained unfilled.
39. He answered angrily no I did nt forget but its as dark as Egypt outdoors if theres a moon we might go to-morrow she did not reply directly but muttered something that sounded like poor excuses.
40. Robbins who was an expert tool-maker found employment at once but his friend Bardwell did not succeed in getting any sort of work.
41. While I was sitting there a limp bedraggled white man appeared from behind the hedge and shouted some unintelligible words at the negro.
42. The farmer regarded all unexplained wayfarers with suspicion therefore he was not particularly cordial when the two boys appeared at his door.
43. I have been told although I am loath to believe the assertion that two of his personal friends were victims of his dishonesty and avarice.

44. Carlyle declined to work in the same room with any one else and he therefore deliberately gave up the idea of using the accessible material that lay at his disposal in other words he did not show the greatest possible diligence in studying all accessible material and avoided the vast mass of information on his subject which existed in the library of the British Museum because his request for personal privacy could not be granted.
45. I got my opera-glasses and read and pleasant reading it was the following inscription.
46. I had arranged that the girl Jenny who was wearing an outrageous bonnet should accompany us as far as the station.
47. He was in the news-room and having questioned him about the saddle I said by the way what is this story about your swearing at one of the waiters.
48. I had to repeat sardine on toast twice and instead of answering yes sir as if my selection of sardine on toast was a personal gratification to him which is the manner that one expects of a waiter he glanced at the clock then out of the window and starting asked did you say sardine on toast sir.
49. Shot cried the colonel angrily by heaven if I thought there was a villain on earth capable of shooting that poor inoffensive dog Id why should they shoot him Lillian.
50. There was Riggss bill for hay that was seven dollars.
51. The great literary and philosophical book to which I allude a book which deserves to hold a permanent place in English literature and which has profoundly influenced the minds of political writers but which infringes all the canons laid down by the modern scientific historian is the famous work that Thomas Carlyle entitled *The French Revolution A History*.
52. She gave him a list of the materials that she wanted twelve yards of silk two yards of chiffon five yards of lace a vast number of hooks and eyes spools of thread and the like he was appalled I can never suit you Im sure he groaned despondently.
53. But my good sir you quote me your English Latin I must beg of you to write it down it is orally incomprehensible to us Continentals.
54. It is *and* I said not *or*.
55. His health was now firmly established he had a commanding physique his figure was tall and muscular and his bearing

full of a dignity which had a touch almost of haughtiness in it.

56. Scarce a man heard the report of the long slim gun so intent were all in watching the flight of its five-pound missile which however showed from its curve before it vanished in the distance that it was soaring wide of its swiftly moving mark.
57. The *Fearless* was now speeding ahead at the rate of forty knots an hour while the monoplane after making two wide circles to gain height was flying a half-mile to starboard somewhat in advance of the war-ship and rapidly distancing her.
58. It is high time that authors should take heed what company they keep the trouble is they all want to be in society overwhelmed with invitations from the publishers well known and talked about at the clubs named every day in the newspapers photographed for the news-stalls and it is so hard to distinguish between fashion and form costume and substance convention and truth the things that show well and the things that last well so hard to draw away from the writers that are new and talked about and to note those who are old and walk apart to distinguish the tones which are merely loud from the tones that are genuine to get far enough away from the press and the hubbub to see and judge the movements of the crowd.
59. Alas lady he replied in a tone no longer wild but sad as a funeral bell we must meet shortly when your face may wear another aspect.
60. Away answered Hutchinson fiercely though yonder senseless picture cried Forbear it should not move me.

REFERENCES

Brewster, W. T. *English Composition and Style*, pp. 479–84.
Hanson, C. L. *English Composition*, pp. 36–54.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 168–99.
Hill, A. S. *Beginnings of Rhetoric and Composition*, pp. 23–34.
Hitchcock, A. M. *Enlarged Practice-Book of English Composition*, pp. 260–82.
Linn, J. W. *The Essentials of English Composition*, pp. 102–08.
Lockwood, S. E. H. *Lessons in English*, pp. 222–56.
Newcomer *and* Seward. *Rhetoric in Practice*, pp. 165–81.
Shaw, E. R. *English Composition by Practice*, pp. 1–28.

Stebbins, C. M. *A Progressive Course in English*, pp. 382–90.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 424–54.
Waddy, Virginia. *Elements of Composition and Rhetoric*, pp. 375–410.
Williams, William. *Composition and Rhetoric by Practice*, pp. 20–37.
Woolley, E. C. *Mechanics of Writing*, pp. 93–205.

2. CAPITALS

1. The first word of a complete sentence should begin with a capital.

This rule applies to quoted sentences as well as to those not quoted.

(*a*) The time for action has now come.

(*b*) He shouted, "The time for action has now come."

Caution 1: A fragmentary quotation introduced into an original sentence does not need the initial capital.

She made it clear that she hoped I would "do mamma justice." Henry James: *Greville Fane.*

Caution 2: A clause following a semicolon should not be capitalized.

It's not a personal feeling on my part; my advice is that of a disinterested friend.

2. The first word of every line of poetry should begin with a capital.

> Tiger, Tiger, burning bright
> In the forests of the night,
> What immortal hand or eye
> Could frame thy fearful symmetry?
>
> William Blake: *The Tiger.*

3. A proper noun should begin with a capital.
Under this rule are included: —

(*a*) Names, titles, and epithets of persons.

The hitherto obscure Simpkins was loudly proclaimed the Man of the Hour.

(*b*) Names of particular places.

I spent the day in White Sulphur Springs.

(*c*) Names of the months and of the days of the week.

During November she will be at home on Tuesday and Friday afternoons.

(*d*) Names of specific holidays and festivals.

1. He gave addresses on Memorial Day and the Fourth of July.
2. They attended church services on Ash Wednesday and Good Friday.

(*e*) Names of races and tribes.

His comrades were Slavonian hunters and Russian adventurers, Mongols and Tartars and Siberian aborigines. JACK LONDON: *Lost Face.*

(*f*) Names used to personify abstract ideas and qualities.

I am an apostle of Nature.

4. Most adjectives derived from proper nouns should be capitalized.

The progress of French art; the observance of the Jewish Sabbath; the flavor of Turkish coffee; the strength of the Doric column.

NOTE: A few adjectives derived from proper nouns begin with the small letter; in such cases the origin is ignored or forgotten.

(*a*) We have macadamized roads.

(*b*) They thought his ideas quixotic, and his great schemes merely utopian.

5. The name of a political, religious, or social organization should begin with a capital; in general, each important word included in such a name should be capitalized.

an appeal to the Society for the Prevention of Cruelty to Children; a member of the Church of England; the victory of the Democratic party; a meeting of the Association of Collegiate Alumni.

6. The names of specific governing bodies and the titles of government officials of high rank should be capitalized.

the members of the Reichstag; the powers of Congress; a consultation with the Secretary of the Interior.

Conversely, the names of officers of inferior rank are not usually capitalized.

He called upon the constable of the village.

7. The names of historical events and periods of great general significance should be capitalized. Usage must decide the application of this rule.

the state of learning in the Middle Ages; the Charge of the Light Brigade; the Wars of the Roses; the immediate results of the Norman Conquest.

8. Names, titles, and pronouns applied to the Deity should usually be capitalized.

the story of the Carpenter's Son; an all-wise Providence; the ancient conception of Jehovah; the protection of Heaven.

9. Names for the Bible and other sacred books should be capitalized.

the teaching of Holy Writ; the language of the Vedas; translations of the Avestas and the Upanishads.

10. The important words of titles in literature and art should be capitalized.

There is no absolute rule for deciding which are the most important words in titles, but it is safe to capitalize all nouns, and such verbs, adjectives, and adverbs as appear especially significant.

An Enemy to the People; The Girl of the Golden West; The Man Who Would be King; Far from the Madding Crowd.

11. The pronoun *I* and the vocative interjection *O* are written as capitals.

I mean to have a moral garden . . . one that shall teach, O my brothers! O my sisters! the great lessons of life.
C. D. WARNER: *My Summer in a Garden.*

12. Cautions:

(*a*) The names of the seasons — spring, summer, etc. — should not be capitalized unless they are distinctly personified.

Last spring I went to visit my aunt in California.

(*b*) The names of the points of the compass — north, south, etc. — should not be capitalized unless they are used to indicate sections of territory.

the political tendencies of the South; two miles north of the boundary line; a trip through the Middle West; a wind from the east; our commercial relations with the Far East.

(*c*) The words *school*, *church*, *street*, and *river* should not be capitalized unless they form parts of proper names.

the high schools in Illinois; the academic standards of the Jefferson High School; a well-kept street; a tenement house in Rivington Street; the depth of the river; a stream called Crystal River.

(*d*) No word should be capitalized without good reason.

a contest between the juniors and the seniors; the benefits of studying geography, botany, and German.

3. ITALICS

In manuscript, italic type is represented by a horizontal line drawn under the letter or the word to be distinguished.

1. Words from a foreign language, if they have not been anglicized, should be printed in italics.

(*a*) He was playing the part of a *deus ex machina*.

(*b*) The piece was a clumsy *réchauffé*.

If one is in doubt whether a word has been adopted into English, one is safe in italicizing.

2. The names of ships and boats should be italicized.

(*a*) They sailed on the *Lusitania*.

(*b*) I named my canoe the *Water Sprite*.

3. Titles of literary and artistic productions, when included in the body of a discourse, should be italicized.

Quotation marks are sometimes used to set off titles, but italics appear to be gaining in favor.

(*a*) I have been reading *The Glory of Clementina*.

(*b*) She sang *The Last Rose of Summer*.

(*c*) Wharton knew that the editor of the *Farmer's Friend* would be glad to print the article.

NOTE: (*a*) When a title begins with an article — *a*, *an*, or *the* — the article should be italicized with the rest of the title.

They bought Celia Thaxter's *An Island Garden*.

(*b*) The word *the* preceding the name of a newspaper or any other periodical should not be italicized.

He was reading the *Saturday Evening Post*.

4. A word which is the subject of discussion in any given context, or to which attention is to be called because of its interest as an unusual or newly coined word, should be italicized.

Quotation marks may also be used for this purpose; see page 20.

(*a*) The word *swell* as an adjective should be avoided.

(*b*) *Complected* is a corruption of *complexioned*.

(*c*) Between breakfast and luncheon we have a meal that we call *brunch*.

5. Scientific (usually Latin) names of genera and species are, in general, to be italicized.

We found that the *Amelanchier canadensis* grew plentifully on the banks of the lake.

6. A word or a phrase needing particular emphasis may be italicized.

Great caution should be observed in the application of this rule. One should never italicize a word without good reason.

(*a*) The public mind! — as if the public *had* a mind, or any principle of perception more discoverable than the stare of huddled sheep! HENRY JAMES: *Sir Dominick Ferrand.*

(*b*) But what induced the dear lady to take *him* is the question we're all of us asking. GEORGE MEREDITH: *Diana of the Crossways.*

4. ABBREVIATIONS

1. An abbreviation of a word is followed by a period.

It should be noted that a contraction — the leaving out of a letter or letters in the interior of the word — is not followed by a period. The omission is indicated by an apostrophe.

2. Abbreviations should not be used in literary discourse.

Bad: I had not walked more than a few yds. from the spot before I met Capt. Seymour and an army M.D.

Better: I had not walked more than a few yards from the spot before I met Captain Seymour and an army doctor.

EXCEPTIONS: A few abbreviations are commonly permitted in any literary discourse. Those most frequently used are: —

Mr.; Mrs.; Dr. (prefixed to a name); i.e.; e.g.; viz.; A.D.; B.C.; M. (Monsieur); A.M.; P.M.

3. *Etc.* is meaningless and inharmonious in literary discourse; it should be used only in legal documents and business forms.

Bad: The air was heavy with the perfume of roses, violets, carnations, etc.

Better: The air was heavy with the perfume of roses, violets, carnations, and other hothouse flowers.

4. In addressing letters, one should ordinarily write out the titles prefixed to a name; titles and degrees following a name may be abbreviated.

Mr. and *Mrs.* are always abbreviated, as noted above. *Messrs.*, *Dr.*, and *Hon.* are permitted when prefixed to names.

The following addresses are bad: —

Rev. Albert Hutchinson; Col. Faversham; Att'y L. R. Bernard; Pres. Jas. M. Field.

When properly altered, these addresses become: —

The Reverend Albert Hutchinson; Colonel Faversham; Mr. L. R. Bernard, Attorney at Law; President James M. Field.

CAUTION: The title *Miss* is not an abbreviation, and should not be written with a period.

5. When in doubt as to whether to abbreviate, write out words and expressions in full.

A LIST OF ABBREVIATIONS IN COMMON USE

A.B. (*Artium Baccalaureus*), Bachelor of Arts.
A.D. (*Anno Domini*), In the year of our Lord.
Ad lib. (*Ad libitum*), At pleasure.
Æ., Æt. (*Ætatis*), Of [a certain] age.
A.M. (*Artium Magister*), Master of Arts.
A.M. (*Ante Meridiem*), Before noon.
Anon., Anonymous, without a name.
A.R.A., Associate of the Royal Academy.
A S, A-S, A.-S., A.S., Anglo-Saxon.
Bart., Baronet.
B.L., Bachelor of Laws.
B.Mus., Bachelor of Music.
B.S. (*Baccalaureus Scientiæ*), Bachelor of Science.
Caps., Capitals.
Cf. (*Confer*), Compare.
C.O.D., Cash on delivery.
Cp., compare.
d. (*denarius*, or *denarii*), Penny or pence.
D.D. (*Divinitatis Doctor*), Doctor of Divinity.
D.D.S., Doctor of Dental Surgery.
D.Lit., Doctor of Literature.
Do., Ditto, the same.
Ed., Editor or edition.
e.g. (*exempli gratia*), For example.
Esq., Esquire.
et al. (*et alii*), And others.
etc. (*et cætera*), And so forth.
et seq. (*et sequentes*), And following.
F.R.S., Fellow of the Royal Society.
G.A.R., Grand Army of the Republic.
H.R.H., His [or her] Royal Highness.
Ib., ib., Ibid., ibid. (*Ibidem*), In the same place.
Id., id. (*Idem*), The same.
I.e., i.e. (*Id est*), That is.
Inst. (Instant), This month.
J.D. (*Jurum Doctor*), Doctor of Laws.
Lit.D., Litt.D., Doctor of Literature.
LL.D. (*Legum Doctor*), Doctor of Laws.
M. (*Mille*), Thousand.
M., Monsieur.
M., Meridian or noon.
M.A. [see A.M.], Master of Arts.

M.D. (*Medicinæ Doctor*), Doctor of Medicine.
Mdlle., Mlle., Mademoiselle.
Messrs., MM., Messieurs, gentlemen.
Mmes., Mesdames, ladies.
MS., Manuscript. MSS., Manuscripts.
Per cent. (*per centum*), By the hundred.
Ph.B. (*Philosophiæ Baccalaureus*), Bachelor of Philosophy.
Ph.D. (*Philosophiæ Doctor*), Doctor of Philosophy.
P.M. (*Post Meridiem*), After noon.
P.M., Postmaster.
P.P.C., p.p.c. (*Pour prendre congé*), To say good-bye.
Pro tem. (*Pro tempore*), For the time being.
Prox. (*Proximo*), Next month.
Q.v. (*Quod vide*), Which see.
R.S.V.P. (*Répondez, s'il vous plaît*), Answer if you please.
Sc. (*Silicet*), To wit, namely.
Sc.B., Bachelor of Science.
S.J., Society of Jesus.
S.P.C.C., Society for the Prevention of Cruelty to Children.
Ult. (*Ultimo*), Last month.
Vid., vide, See.
Viz: or viz. (*Videlicet*), Namely.

5. THE REPRESENTATION OF NUMBER

1. In literary discourse, as well as in commercial and technical writing, it is customary to use figures for dates, and for the street numbers in addresses.

(*a*) On July 12, 1896, he was living at Number 249 Fairview Avenue.

(*b*) They stayed in Belgium from October 18, 1904, to January 27, 1905.

(*c*) She lives at 142 Everett Street.

NOTE: (*a*) It is permissible to spell out the day of the month; thus, one may write *May 4*, or *May fourth*, or *the fourth of May*. (*b*) When streets are designated by numbers instead of names, it is in good form to write out the numbers below one hundred; thus, *Forty-second Street; Ninety-third Street; 248th Street.*

2. The paging of books, and the designation of files, records, and other formal arrangements of data are usually indicated by figures.

(*a*) It is on page 562 of this volume.

(*b*) I have read chapter 28 and found no errors in it.

(*c*) He looked in File 742.

(*d*) That book was on shelf 44 in the reading-room.

3. A series of statistical data should be represented by figures.

4. In ordinary prose discourse, numbers should be written out if they can be expressed in a few words; they should be represented by figures if they require three words or more.

(*a*) There are seventeen students in the room.

(*b*) He fell heir to thirty thousand dollars.

(*c*) One million square miles of territory were ceded.

(*d*) Our University has 4246 students.

(*e*) The exact number of persons present was 3288.

(*f*) The region flooded comprised 1,241,000 square miles.

NOTE: Some discrimination must be exercised in the application of this rule; the student should make a study of the best usage.

5. In ordinary prose discourse, sums of money under a dollar are written out in words. Sums over a dollar may be written out if they can be represented in a few words; otherwise they may be given in figures. (See Rule 4.)

(*a*) He paid me only sixty cents.

(*b*) I gave him fifty-two dollars.

(*c*) The company owed eighteen hundred dollars.

(*d*) He said that $618.35 was the entire cost of the garage.

(*e*) I found that $15,242.72 was the amount expended during the year.

NOTE: When a number has been spelled out, it should not be repeated in parentheses except in very formal legal and commercial papers.

6. The time of day should be written out in words.

(*a*) You had better go at twenty minutes of five.

(*b*) Dinner will be served at half after [or half past] eight.

(*c*) The bell rings at a quarter of one.

NOTE: In discourse not of a strictly literary nature, the expressions 9.30, 5.15, 6.00 are permitted; they are usually

followed by the abbreviation A.M. or P.M. In general, it is in better form to use words for representing time.

7. Ages should be written out in words.

(*a*) She is four years old to-day.

(*b*) His age was sixty-five years and three months.

(*c*) He was a month less than ninety years old.

8. Figures should not be used at the beginning of a sentence.

If the number to be expressed cannot be written out in words, the sentence must be reconstructed so that the figures do not come at the beginning.

Bad: 4568 pairs of shoes were sold.

Better: They sold 4568 pairs of shoes.

6. SYLLABIFICATION

1. A word that comes at the end of a line on either a written or a printed page should not be broken and carried over to the next line unless such division is imperative. Some care should be taken with spacing so that hyphenating does not become frequent enough to impair the unity of the page.

2. A monosyllable should never be broken, even though it be very long.

3. Proper nouns, especially the names of persons, should ordinarily not be divided.

4. Hyphenated words should be divided only at the hyphen.

5. A word that is to be broken at the end of a line should be divided only between syllables. There are very few hard-and-fast rules for grouping letters into syllables; but with a little study one can acquire the habit of judging fairly accurately as to where a word should be divided.

The following suggestions for syllabification may be noted: —

(*a*) Prefixes and suffixes are usually considered as separate syllables.

dis-mount; be-lie; sing-ing; brown-ish.

(*b*) Double consonants are usually divided. This rule takes precedence of that just given.

slip-ping; col-lar; af-fable; permis-sion; corol-lary.

(*c*) Two consonants separately pronounced belong in separate syllables.

pic-ture; chil-dren; hun-dred; pam-phlet; ear-nest.

(*d*) When a short vowel is followed by a single consonant or a digraph, as *ph*, the consonant is included in the syllable with the vowel; but when the sound of the consonant would be misrepresented by inclusion in the earlier syllable, the consonant goes into the next syllable.

diph-thong; sep-arate; ne-cessary; ma-gic; lo-gic, pre-judice.

(*e*) Long vowels and unaccented short ones usually close a syllable without the consonants that follow.

pa-triot; me-dium; igno-rant; exami-nation; pe-culiar.

7. RULES FOR PLURALS

1. Most nouns add *s* or *es* to form the plural.

The use of *s* or *es* depends upon the sound at the conclusion of the word; *es* is added if the word ends in the sound of *sh*, *x*, *j*, *s*, *z*, or *ch* as in *church*.

cups; papers; maps; rings; foxes; brushes; hisses; buzzes.

2. Nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es* to form the plural.

lady, ladies; mercy, mercies; fancy, fancies.

3. Nouns ending in *y* preceded by a vowel add *s* to form the plural.

key, keys; valley, valleys; attorney, attorneys.

4. Some nouns ending in *f* or *fe* change the *f* or *fe* to *v* and add *es* to form the plural.

thief, thieves; half, halves; shelf, shelves; knife, knives.

5. A small number of nouns ending in *o* add *es* to form the plural.

There is no way of knowing these nouns except through sheer effort of memory. Below are the most common: —

Buffalo; calico; cargo; domino (a counter in a game); echo; flamingo; hero; manifesto; mosquito; motto; mulatto; negro; potato; tomato; tornado; volcano.

6. Some nouns have plurals ending in *en*.

Such nouns have preserved their Early English spelling. Below are the most common: —

ox, oxen; child, children; brother, brethren.

7. A few nouns form the plural by internal change.

Such nouns retain their Early English forms.

man, men; foot, feet; goose, geese; tooth, teeth; mouse, mice; woman, women.

8. Some nouns adopted from foreign languages retain their original plurals.

Some of these nouns have acquired regular (English) plural forms; but usage only can decide which plural is the better. Below is a list of Latin, Greek, and French nouns which retain their foreign plurals: —

alumna	alumnæ	ellipsis	ellipses
alumnus	alumni	erratum	errata
amanuensis	amanuenses	genus	genera
analysis	analyses	hypothesis	hypotheses
antithesis	antitheses	larva	larvæ
apex	apices	medium	media
appendix	appendices	memorandum	memoranda
automaton	automata	miasma	miasmata
axis	axes	nebula	nebulæ
basis	bases	phenomenon	phenomena
beau	beaux	radius	radii
crisis	crises	stratum	strata
criterion	criteria	tableau	tableaux
datum	data	thesis	theses
dictum	dicta	vertex	vertices
effluvium	effluvia	vortex	vortices

NOTE: Since the English words *Mr.* and *Mrs.* have no plurals, the French plurals have been borrowed; they are usually written in the abbreviated form, *Messrs.* (*Messieurs*) and *Mmes.* (*Mesdames*).

9. Some nouns that are plural in form are used in the singular.

means; news; amends; odds; tidings; wages; summons; gallows.

NOTE: Several of these words are sometimes used in the plural; as, *means*, *wages*, and *odds*.

10. Some nouns naming articles found in pairs or consisting of several parts are used only in the plural.

scissors; victuals; scales; measles; shears; pincers; tongs; breeches; tweezers; trousers; nuptials; entrails; dregs; matins.

11. Compound nouns usually form the plural by adding *s* or *es* to the principal word.

courts-martial; sons-in-law; passers-by.

NOTE: (*a*) When the parts are closely joined, it is customary to add the sign of the plural at the end of the compound word; thus: *four-per-cents; by-standers.* (*b*) A few compound words form the plural by adding the sign of the plural to each important part; thus: *knights-templars; men-servants.*

12. Some nouns have the same forms in both the singular and the plural.

deer; fish; trout; mink; otter; grouse; quail; sheep.

13. A noun modified by a numeral sometimes omits the sign of the plural.

five yoke of oxen; ten dozen eggs; fourteen pair of gloves; eighteen head of cattle; a two-foot rule.

14. A few nouns derived from the Greek, ending in *ics*, are ordinarily used in the singular.

politics; ethics; physics; mathematics; optics; statics; economics.

NOTE: Some of these nouns are occasionally used in the plural by good writers.

15. Proper nouns usually form their plurals in the regular manner. Thus a proper noun forms its plural by adding *s*, if the plural is not pronounced with an extra syllable; a proper noun ending in a consonant forms its plural by adding *es*, if the plural is pronounced with an extra syllable.

the three Marys; in the time of the Henrys; the Lelys; the Joneses; the five little Robertses; the Howellses; the Charleses; the Burnses.

16. The plural of letters, figures, symbols, and words considered as words is formed by adding an apostrophe and *s* to the singular.

(*a*) There should be two *l's* in that word.

(*b*) When 6's are inverted, they look like 9's.

(*c*) One of those *that's* might be omitted.

CAUTION: The plural of ordinary nouns should never be formed by the addition of an apostrophe and *s* to the singular.

Bad: I saw two bear's climbing a tree.

Correct: I saw two bears climbing a tree.

Bad: The Morse's are going to California.

Correct: The Morses are going to California.

8. POSSESSIVES

1. To form the possessive of a singular noun add *'s*.

boy, boy's; John, John's.

2. To form the possessive of a plural noun, add only the apostrophe.

boys, boys'; horses, horses'.

NOTE: If the plural ends in the letter *n*, *'s* must be added.

men, men's; women, women's; children, children's.

3. If the singular ends in *s* or *x*, since the possessive *s* is,

for the sake of euphony, generally not pronounced, the apostrophe may alone be used to indicate possession.

Moses' rod; Jones' business.

4. In the case of inanimate things and with the names of cities and countries the preposition *of* should be used instead of the apostrophe.

the cover *of* the book; the population *of* New York.

5. Possessive pronouns do not take the apostrophe.

his, hers, its, ours, yours, theirs.

6. If two words are in apposition, the sign of the possessive is usually added to the latter.

Richard Cœur de Lion's army; Smith the hatter's store.

7. In compound nouns the sign of the possessive is usually added to the last word.

brother-in-law's house; attorney-general's death.

8. A noun or pronoun modifying a verbal noun or gerund must be in the possessive case.

(*a*) I cannot imagine *his* refusing.

(*b*) I object to my daughter's marrying him.

NOTE: Compound expressions omit the sign of the possessive.

There is no possibility of the question of his eligibility being decided before the game begins.

9. In the phrases *anybody else, somebody else, every one else, nobody else,* and *no one else,* the form of the possessive to be preferred is *else's.*

I found that I had taken some one else's umbrella.

10. The distinction should be noted between *a painting of my father* and *a painting of my father's.*

11. Care should be taken to avoid the ambiguity sometimes arising from a use of the possessive which may be understood in either the subjective or the objective sense.

In the sentence *The love of children is a feeling of high moral value,* the subject may imply either *the love which children feel* or *the love which others have for children.* The former is an example of the subjective possessive, and the latter an instance of the objective use of the possessive.

9. RULES FOR SPELLING

1. In adding a suffix beginning with a vowel, monosyllables and words accented on the last syllable double the final consonant if it is preceded by a vowel.

plan, planning; infer, inferred; regret, regretting; excel, excelling; repel, repellant; expel, expelled.

NOTE: There are a few exceptions to this rule, as there are to most rules for spelling.

2. A word ending in a double consonant usually keeps both consonants when a suffix of one or more syllables is added.

stiff, stiffness; shrill, shrilling; distress, distressing.

EXCEPTIONS: almost; although; altogether; albeit.

CAUTION: *All right* does not belong in the group given above; it is composed of two separate words, and should never be spelled as one word.

3. Final *e* is usually retained before a suffix beginning with a consonant.

fade, fadeless; amaze, amazement; enhance, enhancement; fine, finely; sincere, sincerely.

EXCEPTIONS: awful; duly; truly; wholly; nursling; acknowledgment (also spelled *acknowledgement;*) abridgment (also spelled *abridgement*); judgment (also spelled *judgement*). In England the last three words are usually spelled with the *e* before the suffix.

4. Final *e,* when silent, is usually omitted before a suffix beginning with a vowel.

grieve, grievance; make, making; please, pleasure.

EXCEPTIONS: Words ending in *ce* or *ge* retain the *e* in order to keep *c* and *g* soft before suffixes beginning with *a* and *o*.

service, serviceable; change, changeable; manage, manageable; outrage, outrageous.

5. Final *y* preceded by a vowel is retained when a suffix is added.

monkey, monkeys; joy, joyful; enjoy, enjoying.

6. Final *y* preceded by a consonant is usually changed to *i* when a suffix is added, except when the suffix is *ing*.

icy, iciest; cozy, coziest, cozily; tidy, tidiness, tidying; dry, drying.

7. A small group of words in which the digraphs *ei* and *ie* occur may be tested by the word *Alice*.

Thus *i* comes after *l*, as in *relieve; e* comes after *c*, as in *deceive*.

believe; conceive; receive.

NOTE: The following words do *not* come under the rule:—

ancient; conscientious; counterfeit; height; heinous; seize; mischievous; siege; weird.

REFERENCES

BELL, R. H. *Changing Values of English Speech*, pp. 217–53.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 128–49.
JORDAN, M. A. *Correct Writing and Speaking*, pp. 193–206.
MATTHEWS, BRANDER. *Parts of Speech*, pp. 295–340.
NEWCOMER *and* SEWARD. *Rhetoric in Practice*, pp. 182–88.
WOOLLEY, E. C. *Mechanics of Writing*, pp. 25–75.

WORDS COMMONLY MISSPELLED

abscess	acquiescence	anæsthetic
accept (cf. except)	adviser	angel (cf. angle)
accidentally	affect (cf. effect)	antithesis
accommodate	alley	arctic
ascetic	ally	athletic
acoustics	altogether	augur (cf. auger)

balance
Baptist
boundary
burglar
business
calcimine
calendar (cf. calender)
casualty
cavalry (cf. calvary)
cede
cemetery (cf. seminary)
changeable
chute (cf. shoot)
complement
compliment
confectionery
conscience
conscious
corroborate
costume (cf. custom)
criticize
cupola
currant (cf. current)
decease (cf. disease)
deceive
definite
delirium
description
desiccate
despair
despondent
dessert (cf. desert)
dining
disagreeable
disappear
disappoint
discomfit
dispel
divisor
ecstasy
eighth
embarrass
emigrate
ensconce
erysipelas
especially
excel
exhilarate
extol
feasible
February
fiancé (cf. finance)
fiery
fortieth
forty (cf. four)
fricassee
frieze (cf. freeze)
fuchsia
genealogy
gnarl
Grecian
grievous
guerrilla (cf. gorilla)
Hallow-e'en
harass
height
humorous
immediate
impassable
impromptu
indispensable
infinite
irrelevant
laboratory
larynx
later (cf. latter)
license
lily
lineament (cf. liniment)
liquefy
lizard
loose (cf. lose)
lovable
maintenance
mathematics
mineralogy
mischievous
monastery
necessary
Niagara
nineteenth
oblige
occasion
occasionally
odor
opposite
original
outrageous
paraffine
parallel
parliament
participle
passenger
pavilion
percolator
perhaps
perspiration
possession
potato
prairie
precede (cf. proceed)
prejudice
preparation
prescription
principal (cf. principle)
privilege
procedure (cf. proceed)
professor

prophecy (cf. prophesy)
prosecute (cf. persecute)
pursue
quiet (cf. quite)
rarefy
rarity
receive
recommend
relieve
repetition
resurrection
rhythm
ridiculous
sacrilegious (cf. religious)
secede
seize
separate
shining
siege (cf. seize)
similar
simulate
sleight
sophomore
Spanish
stationery (cf. stationary)
statue (cf. stature)
stratagem (cf. strategy)
studying
succession
suffrage
supersede
surprise
suspicion
temperament
temperature
thorough
till
too
tragedy
triple
trousers
truly
Tuesday
tyranny
vegetable
vermilion
victuals (cf. vitals)
villain
wafer
waive (cf. wave)
whether (cf. weather)
weird
welcome
welfare
Welsh
woman
writing

II

GRAMMATICAL REQUIREMENTS

1. SYNTAX

Case

1. The subject of a verb is in the nominative case.

Ordinarily, this rule presents no difficulties; occasionally, some care must be taken to apply it in the use of pronouns.

Correct:

(*a*) You know that as well as I. [*I* is the subject of the verb *know*, understood.]

(*b*) The lawyer has a larger income than he [has].

(*c*) My brother, who [not *whom*] I supposed had perpetrated the joke, denied all knowledge of it. [*Who* is the subject of *had perpetrated*.]

2. The complement of an intransitive verb is in the nominative case.

Great care must be taken in applying this rule to the forms of the verb *be*.

Correct:

(*a*) It was *he* who asked for it.

(*b*) The victims were *they* who least suspected treason.

(*c*) I did not think it could be *she*.

(*d*) It is *I*.

3. The object of a verb or a preposition is in the objective case.

One sometimes forgets to apply this rule when the object precedes or is widely separated from the verb or preposition.

Correct:

(*a*) I could not guess whom he had given it to.

(*b*) Whom do you think I met on the street the other day?

(*c*) He gave tickets to the man who had just arrived, and to me.

(*d*) I met her sister and her uncle, — him of the immense fortune and the bad manners. [*Him* is in apposition with *uncle*, which is in the objective case.]

4. A noun or pronoun modifying another noun or pronoun meaning the same thing is in the same case as the word it modifies.

Such a substantive is said to be in apposition with the substantive that it explains.

Correct:

(*a*) The next person to arrive was the prince, — *he* of the golden wand. [*He* is in apposition with *prince*, a noun in the nominative case; hence the nominative form of the pronoun.]

(*b*) The woman who brought the message — *she* who had endured so many hardships — received a suitable reward.

5. A noun or pronoun modifying another noun or pronoun signifying a different thing is in the possessive case.

Correct:

(*a*) She gave me one of *her* books.

(*b*) I had not heard of the *hunter's* departure.

(*c*) I had not heard of the *hunter's* leaving the camp.

(*d*) I was annoyed at *his* arrival.

(*e*) I was annoyed at *his* arriving so early.

In the sentence just given, *arriving* is a verb-form with a noun-meaning and a noun-use. The pronoun modifying it should have the possessive case. See *Possessives*, pages 43-45.

6. The subject of the infinitive is in the objective case.

Correct:

(*a*) The farmer, whom I considered to be comfortably situated, began to grumble. [*Whom* is the subject of

the infinitive *to be*. Note the difference between this sentence and the third under 1, page 49.]

(*b*) He did not believe *me* to be the rightful heir.

(*c*) I did not want *her* to see me.

7. A pronoun agrees with its antecedent in person, gender, and number, but not in case.

Correct:

(*a*) I, *who am* the last of my line, tell you this. [*Who*, agreeing with *I*, is in the first person; it demands the verb *am*.]

(*b*) He will give the message to *you, who are* the legal representative of the family.

(*c*) Every one gave *his* name and address.

(*d*) Many a soldier forgot *himself* in the struggle.

(*e*) The box was lying on *its* side.

Adjectives and adverbs

1. An adjective modifies a noun or its equivalent.

Correct:

(*a*) *Courageous* men do not flinch in danger.

(*b*) *Empty* casks were lying on the floor.

(*c*) He gave me *some* apples.

2. Adverbs modify verbs, adjectives, or other adverbs.

Careless persons sometimes use adjectives for adverbs.

Incorrect: You did your work just splendid.

Correct: You did your work very well. [*Splendidly* is not an appropriate adverb here.]

Incorrect: I think he is some better.

Correct: I think he is somewhat better. See *some*, page 182.

Agreement of subject and predicate

1. A verb must agree with its subject in person and number. A singular noun demands a singular verb-form; a plural or compound subject demands a plural verb.

Correct:

(*a*) The commander of the troops *was* an Englishman.

(*b*) A woman and a child *were* in the room.

2. Care should be taken that the modifying elements placed between subject and predicate do not obscure the necessity for agreement.

Incorrect: The purpose of these remarkably delicate instruments were not clearly understood.

Correct: The purpose of these remarkably delicate instruments was not clearly understood.

3. Two or more singular subjects connected by *or* or *nor* require a singular verb.

Correct:

(*a*) Either a criminal or a madman *has* done this deed.

(*b*) Neither Keats nor Shelley *uses* the word.

4. The compound conjunctions *as well as* requires a singular verb, because it permits the mind to consider each noun separately.

Correct: The hero, as well as his son, *was* condemned to death.

5. A singular subject modified by a phrase in which *with* is the introductory preposition demands a singular verb.

Correct: The President, with his secretary, *is* on the train.

6. When two or more nouns used as subjects of the same verb seem to be identical in meaning, they may take a singular verb.

Correct: Poverty and need now *compels* me to part with this treasure.

In such a case it is usually wise to omit one of the redundant expressions; nevertheless, there are situations, especially in poetry, in which the double nouns are emphatic and effective.

7. The expressions *each*, *every*, *one*, *every one*, *everybody*, *a person*, *no one*, and *nobody* take verbs in the singular.

Correct:

(*a*) Each member *contributes* what he can.

(*b*) Nobody *sees* any difference in her behavior.

(*c*) A person never *knows* what to expect when he goes there.

8. Collective nouns take singular or plural predicates, according to the meaning intended.

Correct:

(*a*) The crowd *is* densely packed in the public square.

(*b*) The crowd *are* not all of the same mind.

EXERCISE

Correct the syntax in the following sentences: —

1. The sudden appearance of thousands of soldiers marching on the plains below were striking in the extreme.
2. Here is wealth and beauty, and all that one's heart could wish.
3. Science, as well as philosophy and religion, agree with this theory.
4. A course in ancient history, with a few lectures on Greek art, were offered this year.
5. Neither of them show any signs of weakening.
6. In both these cases there is avarice and cruelty displayed.
7. One class of writers have favored this method.
8. Sneers and insults was all our reward.
9. Each of the miners were jubilant at the prospect.
10. He is one of the fastest runners that has ever run on this track.
11. Between you and I, the fault is Herbert's.
12. Let he who hears profit by my words.
13. Who are you looking for?
14. Who should you like to have win?
15. Whom do you think won the race?
16. The congregation was free to express their opinion.
17. He wrote her letters, sentimental and otherwise.

18. She looks charmingly to-night.
19. I think you should have repeated it very slow.
20. It can be done as easy as rolling off a log.
21. This matter affects both my brother and I.
22. It was her you saw at the window.
23. Him that you would have murdered has fled.
24. Who shall I let take control in my absence?
25. He selected the guide whom he thought was the most capable.
26. I have never seen so agreeable a woman as her.
27. What distinguished Frederick and Walter were their manners.
28. "Gulliver's Travels" are most amusing.
29. The affair went on without me being aware of it.
30. I don't think we ought to mention him being here.
31. I never believed it was him.
32. The music sounded sweetly.
33. He was one of those men who always get angry if any one disagrees with him.
34. She is one of those women who is determined to take the worst of everything.
35. It was her to whom you gave it.

REFERENCES

Abbott, E. A. *How to Write Clearly.*
Bell, R. H. *The Changing Values of English Speech,* pp. 97–107.
Brewster, W. T. *English Composition and Style,* pp. 486–93.
Cody, Sherwin. *Art of Writing and Speaking the English Language: Grammar and Punctuation.*
Genung, J. F. *The Working Principles of Rhetoric,* pp. 221–310.
Hanson, C. L. *English Composition,* pp. 87–130.
Hill, A. S. *Beginnings of Composition and Rhetoric,* pp. 44–340.
Hinsdale, B. A. *Teaching the Language-Arts,* pp. 147–70.
Hitchcock, A. M. *Enlarged Practice Book in English Composition,* pp. 150–211.
Jordan, M. A. *Correct Writing and Speaking,* pp. 207–20.
Kimball, L. G. *Structure of the English Sentence.*
Krapp, G. P. *Modern English,* pp. 286–324.
Nesfield, J. C. *Errors in English Composition.*
Nichol, John. *English Composition,* pp. 18–33.
Sheffield, A. D. *Grammar and Thinking.*
Stebbins, C. M. *A Progressive Course in English,* pp. 175–218.
Strang, H. I. *Exercises in English,* pp. 1–67.

THOMAS *and* HOWE. *Composition and Rhetoric*, pp. 455–504.
WELSH, A. H. *English Composition.*
WOOLLEY, E. C. *Handbook of Composition*, pp. 1–125.

2. SEQUENCE OF TENSES

In all written discourse, an appropriate relation of tense-forms should be preserved. It is impossible to give rules that will apply to every situation in which complications of tenses are involved. A writer must learn to take great care with his verbs, so that the time relations expressed may be exactly what he intends. A few rules for the use of tense-forms are given below.

1. In dependent clauses and infinitives, the tense is to be considered in relation to the time expressed in the principal clause.

Inaccurate: I intended to have gone.

In this sentence the principal verb *intended* is in the past tense; the speaker, then, at the (past) time indicated, expected something. What? Did he intend *to have gone*, or did he intend *to go?* Clearly, his intention was not *to have gone*, but *to go*. The tense in the infinitive should be governed by the idea conveyed in *I intended.*

Accurate: I intended to go.

Incorrect: We should have been glad to have given up our plans.

Correct: We should have been glad to give up our plans.

Incorrect: I wanted to have asked you a question when I saw you yesterday.

Correct: I wanted to ask you a question when I saw you yesterday.

Incorrect: I did not suppose that you would have done it.

Correct: I did not suppose that you would do it.

2. When a piece of narration in the past tense is interrupted for reference to a preceding occurrence, the past-perfect should be used.

Vague: Armed in such a combat sat Hawkins, the chief clerk, a grim man, dark, pallid, sinister. Of what, out in the world of life, Hawkins was chief clerk, it does not matter now. He was a busy man, firm, taciturn, self-contained. He sat now at his post in the battle, sneering at the folly of those who were trying to wrest a few mortal moments from eternity.

Clear: Armed in such a combat sat Hawkins, the chief clerk, a grim man, dark, pallid, sinister. Of what, out in the world of life, Hawkins had been chief clerk, it does not matter now. He had been a busy man, firm, taciturn, self-contained. He sat now at his post in the battle, sneering at the folly of those about him who were trying to wrest a few mortal moments from eternity. William Allen White: *The Story of a Grave.*

3. Universal truths, or general propositions into which time relations do not enter, should usually be expressed in the present tense.

Correct:

(*a*) She said that Eskimos live in snow houses.

(*b*) A good name is rather to be chosen than great riches, and loving favor rather than silver and gold.

Note: Exceptions occur in the application of this rule: —

(*a*) When the author does not agree with the proposition expressed.

The orator remarked that we were a most unpatriotic nation.

(*b*) When confusion or irritation may occur by reason of frequent changes in tense.

Correct: That day we traveled for several hours beside the Yellowstone River. It was a dirty, sluggish stream that disappointed us greatly, for we had expected it to be clear and majestic. The next day, however, we found ourselves among the mountains, where the rivers, though narrow and shallow, were delightfully transparent, showing every variety of color in the rocks beneath. They were animated, too, and full of rapids, as well as sudden foamy falls.

No doubt the Yellowstone River and the mountain streams are still dirty and sluggish, or clear and animated, as the case may be; but, in the passage given, a constant change of tense for past events and present conditions would prove vexing and futile. Hence the past is consistently employed. (See Rule 5 below.)

4. The historical present, or the device of throwing past events into present form for the sake of vividness, is to be used with caution.

This device has been so cheapened by mediocre writers, that it is not to be recommended except in rare instances.

5. A mixture of tenses destroys unity.

Bad: Sir Hugh now proceeds to fight with the stranger. The sword that the intruder carried was exceedingly long and sharp, with a golden hilt. Sir Hugh, although his own sword is blunted by his previous encounter, boldly approaches the stranger, and prepared for a deadly conflict.

Better: Sir Hugh now proceeds to fight with the stranger. The sword that the intruder carries is exceedingly long and sharp, with a golden hilt. Sir Hugh, although his own sword is blunted by his previous encounter, boldly approaches the stranger, and prepares for a deadly conflict.

EXERCISE

Correct the errors in the following sentences. Give reasons for changes: —

1. He might have succeeded in winning the prize, if he would only consent to abide by the rules.
2. It was almost inevitable that dissensions should have taken place.
3. He thought the message for which he was waiting would never have arrived.
4. The doctor said that fever always produced thirst.
5. The Declaration of Independence was said to be written by Jefferson.
6. There were some bits of news that she would like to have revealed to him.

7. He perceived that the world was ruled by a just Being.
8. If he were not so lazy, he might have achieved distinction.
9. If he should be elected, he will do his best to promote your interests.
10. If misfortune should come, I shall be prepared for it.
11. I should have liked to have climbed the mountain, but the weather was too cold.
12. Miss Young will be happy to accept Mrs. Howard's kind invitation.
13. I was just going out of the house, when down falls a chimney across the street. I thinks to myself, "It must be an earthquake"; and so it was.
14. I have never explained to them that Russia was a monarchy.
15. If I had have known that I could have gone with them, I should have been glad to have postponed my bridge-party.
16. They did not believe that the earth was round.

3. SHALL AND WILL

1. Some distinction should be made between *shall* and *will*.

Although the speech of educated people shows a tendency to disregard minute differences in the use of *shall* and *will*, written discourse still demands a careful preservation of the simpler distinctions.

2. When simple futurity is expressed, *shall* is used in the first person and *will* in the second and third persons.

"Simple futurity" means a prediction of what is likely to occur, — an assertion that a particular event is likely to take place; in this sense it includes intention in which no real effort of will is implied.

I shall write a letter; we shall write a letter; you will write a letter; he will write a letter.

3. When determination, command, threat, or promise is expressed, *will* is used in the first person, and *shall* in the second and third persons.

(*a*) *Will* used with *I* or *we* (the first person singular and plural) expresses determination, usually in the face of opposi-

tion; hence it implies an effort of will not manifested in the quiet prediction of *shall*. "We will do it, regardless of your opinion" is a strong expression of determination.

(*b*) Sometimes, however, *will* used with the first person expresses promise, as in the sentence, "I will be there at two o'clock." The context usually supplies information as to the meaning intended.

(*c*) *Shall* used with the second or third person implies command, threat, or promise on the part of the speaker; in each case a distinct effort of decision is involved.

You shall pay for this; you shall do as I request; he shall pay for this; she shall go if I tell her to; they shall suffer for this; they shall obey orders.

The use of *shall* and *will* is shown below: —

1st person		2d person	3d person
shall	futurity	determination command promise	determination threat promise
will	determination promise	futurity	futurity

Futurity		Determination, command, threat, or promise	
Singular	Plural	Singular	Plural
I shall you will he will	we shall you will they will	I will you shall he shall	we will you shall they shall

4. In asking questions (*a*) *shall* is almost invariably used with the first person; [1] (*b*) *shall* or *will* is used with the

[1] An exception to this rule is the case in which the speaker repeats a question that has been put to him. "Will I vote for you? Most assuredly."

second and third persons, according to the form expected in the answer.

Shall you buy an automobile?

If the speaker is requesting a mere prediction, or expression of intention, *shall* is correct in this situation. Presumably the answer will be "I shall" [or shall not].

Will you buy an automobile?

Here the situation is different. The speaker implies in the form of his question that he expects the person with whom he is talking to go through some effort of decision before replying. The answer will be, "I will — I promise to" [or the negative].

Shall I give you some tea? [First person used in asking question.]

Shall you be at home to-morrow? [Prediction requested.]

Will he be at home to-morrow? [Prediction requested.]

Shall he put on the storm windows? [Command requested.]

Will you give me a dollar? [Promise or decision requested.]

5. For practical purposes, *should* and *would* follow the same rules as those followed by *shall* and *will*.

(*a*) I thought that I should be there by this time.

(*b*) I told him that I positively would not go.

(*c*) If you had come earlier, you would have found me at home.

(*d*) I told them that they should suffer for it.

Note 1: *Should* is used in the subjunctive to express contingency, or some conditional situation.

(*a*) If he should come, we could go at once.

(*b*) If they should molest us, we could not defend ourselves.

(*c*) If you should consent to it, you would be doing a great wrong.

Note 2: *Should* is used to express obligation.

(*a*) You should write to your mother every week.

(*b*) He should never lose his temper.

(*c*) They should always do as they are told.

EXERCISE

As the situation may demand, insert either *shall* or *will* into the blank spaces below.

1. I ..... be glad to see you when you come.
2. If you ..... do this for me, I ..... give you a hundred dollars.
3. Do you think that we ..... meet again?
4. ..... I bring you a glass of water?
5. ..... you go to Philadelphia to-morrow, as you planned?
6. The train ..... arrive at one o'clock.
7. Poetry ..... always tend to elevate the drama.
8. I fear that I ..... never recover.
9. He fears that he ..... never recover.
10. I ..... do it, in spite of what you say.
11. ..... you do me a favor?
12. I am sure that they ..... conduct themselves with great discretion.
13. I ..... call on an old friend of mine this afternoon.
14. I ..... meet you at any place you choose.
15. They ..... go, whether they wish to or not.
16. ..... you buy me one of those little red balloons?
17. ..... she believe such a doubtful story?
18. ..... I tell the gardener to spade up the flower-beds?
19. ..... the gardener spade up the flower-beds?
20. You ..... pay dearly for your part in this outrageous affair.
21. I ..... never tell the facts that you have revealed to me.
22. We ..... probably call upon you at some time during the day.
23. They ..... not stay in this house another day.
24. We ..... be pleased to meet your friend.
25. You....., in time, become a successful writer.

4. VOICE

1. The passive voice should not be used indiscriminately.

A very clumsy effect is produced by a strained and illogical use of the passive.

Awkward: That easy task was speedily performed by me.

Better: I speedily performed that easy task.

In using the passive, one should stop to think whether it is the only suitable form for the idea to be expressed. Other things being equal, the active is likely to be more definite and more forcible than the passive.

Bad: Of course this fact was kept away from the family by Amanda.

Better: Of course Amanda kept this fact away from the family.

Awkwardly inverted: The three letters were found by him when he returned.

Direct: He found the three letters when he returned.

2. The passive that leaves unexpressed the agent of an action is particularly to be avoided.

Vague: A plan for a school at Haworth was devised.

Clear: The Brontë sisters devised a plan for a school at Haworth.

Vague: The promise was never thought of again.

Clear: He never thought of his promise again.

EXERCISE

Improve the construction in the following sentences: —

1. The days we spent in Paris will never be forgotten.
2. Your letter was received by us, and the matter of which you speak has received our careful attention.
3. A bright red cape was worn by the girl, and a small traveling bag was held in her right hand.
4. The piece of Chinese embroidery hanging upon the wall was closely examined by the visitor.
5. While I was traveling in the Far East, many peculiar native customs were noted by me in preparation for my book on Oriental superstitions.
6. The little yellow songster had been noticed by the cat, who now began to creep stealthily nearer and nearer to the oblivious bird.

5. IRREGULAR VERBS

Below are given for reference the principal parts of irregular verbs in common use: —

Present	*Past*	*Past Participle*
abide	abode	abode
arise	arose	arisen
awake	awoke (awaked) [1]	awoke (awaked)
be	was	been
bear	bore, bare	borne [active], born [passive]
beat	beat	beaten
begin	began	begun
bend	bent	bent
bereave	bereft	bereft
beseech	besought (beseeched)	besought (beseeched)
bet	bet (betted)	bet (betted)
bid	bade, bid	bidden, bid
bind	bound	bound, bounden
bite	bit	bitten, bit
bleed	bled	bled
blow	blew	blown
break	broke, brake	broken
breed	bred	bred
bring	brought	brought
build	built (builded)	built (builded)
burn	burnt (burned)	burnt (burned)
burst	burst	burst
buy	bought	bought
can	could	———
cast	cast	cast
catch	caught	caught
chide	chid	chidden, chid
choose	chose	chosen
cleave	clave	cleaved
cleave	clove, cleft (cleaved)	cloven, cleft (cleaved)
cling	clung	clung
clothe	clad (clothed)	clad (clothed)
come	came	come
cost	cost	cost

[1] When the regular form is in good use, it is given in parentheses.

Present	*Past*	*Past Participle*
creep	crept	crept
crow	crew (crowed)	crowed
cut	cut	cut
dare	durst (dared)	dared
deal	dealt	dealt
dig	dug (digged)	dug (digged)
do	did	done
draw	drew	drawn
dream	dreamt (dreamed)	dreamt (dreamed)
dress	drest (dressed)	drest (dressed)
drink	drank	drunk, drunken
drive	drove	driven
dwell	dwelt (dwelled)	dwelt (dwelled)
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forbid	forbade	forbidden, forbid
forget	forgot	forgotten, forgot
freeze	froze	frozen
get	got	gotten, got
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung (hanged)	hung (hanged)
have	had	had
hear	heard	heard
heave	hove (heaved)	hove (heaved)
hide	hid	hidden, hid
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept

Present	*Past*	*Past Participle*
kneel	knelt (kneeled)	knelt (kneeled)
know	knew	known
lay	laid	laid
lead	led	led
lean	leant (leaned)	leant (leaned)
leap	leapt (leaped)	leapt (leaped)
learn	learnt (learned)	learnt (learned)
leave	left	left
lend	lent	lent
let	let	let
lie [recline]	lay	lain
lose	lost	lost
make	made	made
may	might	———
mean	meant	meant
meet	met	met
must	———	———
ought	———	———
pay	paid	paid
put	put	put
quit	quit (quitted)	quit (quitted)
———	quoth	———
read	read [rĕd]	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shall	should	———
shed	shed	shed
shine	shone	shone
shoe	shod	shod

Present	*Past*	*Past Participle*
shoot	shot	shot
show	showed	shown
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk, sunken
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	slid, slidden
sling	slung	slung
slink	slunk	slunk
slit	slit	slit
smite	smote	smitten
sow	sowed	sown
speak	spoke	spoken
speed	sped	sped
spend	spent	spent
spin	spun, span	spun
spit	spat, spit	spit
split	split	split
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank, stunk	stunk
stride	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweat	sweat (sweated)	sweat (sweated)
sweep	swept	swept
swell	swelled	swollen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught

Present	*Past*	*Past Participle*
tear	tore	torn
tell	told	told
think	thought	thought
thrive	throve (thrived)	thriven (thrived)
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden, trod
wake	woke (waked)	woke (waked)
wear	wore	worn
weave	wove	woven
weep	wept	wept
will	would	———
win	won	won
wind	wound	wound
work	wrought (worked)	wrought (worked)
wring	wrung	wrung
write	wrote	written

6. SENTENCE STRUCTURE

[Note to Teacher: Exercises to accompany the rules for sentence structure are given on page 102 *et seq.* They follow the order of the rules which begin on this page.]

Unity

1. Unrelated ideas should not be combined in one sentence.

The following sentence lacks unity because it is composed of disconnected ideas: —

This man lived in Illinois and his theories of government were peculiar.

Such a sentence can be improved only by the summary process of division.

This man lived in Illinois. His theories of government were peculiar.

Bad: Milton was one of a large family and was sent to Oxford to study law.

Better: Milton was one of a large family. He was sent to Oxford to study law.

2. Related ideas should be combined in such a way that their connection is immediately clear.

It sometimes happens that ideas very closely associated appear not to be related, when they are loosely put together.

Bad: I did not know the man's name, and I went at once to his employer.

Better: Not knowing the name of the man, I went at once to his employer.

3. Long rambling sentences in which no definite thought predominates are especially to be avoided.

"Stringy" sentences can be improved in two ways: (*a*) By separation into shorter sentences; (*b*) by reconstruction so that the less important elements are subordinated to the more important.

Bad: King Arthur is a very admirable man, and he excels Launcelot in nobility of character and in devotion to an ideal, but he lacks human interest, and often we are inclined to prefer the faulty subject to the perfect king.

Better: King Arthur is an admirable man, excelling Launcelot in nobility of character and in devotion to an ideal. Nevertheless, he lacks human interest to such an extent that we are inclined to prefer the faulty subject to the perfect king.

NOTE: A sentence may be long and yet be unimpeachable in its unity; witness the long but perfectly constructed sentences that appear in the works of Johnson and Macaulay.

Shift of Construction

Change of general construction (or shift of point of view) within the sentence should be avoided.

Bad: He accosts the intruder, but instead of receiving a courteous reply, the creature gives a horrible grin.

Here the subject of the first clause is *he*, and the construction of the sentence is such that we expect *he* to be the subject of the clause that follows, *instead of receiving*. To our surprise, the subject is *creature*. The construction has been shifted so

that the relations of the various parts of the sentence are grotesquely confused. A consistent structure should be preserved throughout.

Better: He accosts the intruder, but, instead of a courteous reply, he receives from the creature only a horrible grin.

Bad: He was not depressed by his physical suffering any more than his poverty gave him concern.

In this sentence the attention is first centered on the word *he:* it is then shifted to the word *poverty*, so that the person under consideration is made to occupy a subordinate position, in the objective *him*. The construction that appears in the first part should be carried out in the second.

Better: He was not depressed by his physical suffering, any more than he was concerned for his poverty.

CAUTION: In general, avoid mixing the active and the passive voice in one sentence.

Bad: He uses those tools often, and they are made by him to serve many excellent purposes.

Better: He uses those tools often, and makes them serve many excellent purposes.

EXERCISE

Reconstruct the following sentences, and give reasons for all changes: —

1. It is just a year since the foundation was laid, and the cost of the whole building and its equipment is six hundred thousand dollars.
2. We only hope that the money resulting from the sale of the property may be used in buying the large field opposite the chemistry building, and with dormitories erected do not doubt that a very great increase of students will be noticed next year.
3. Small of build and red-haired, with a large nose and thin lips, she had been twenty years in Madame Duparque's service, and was accustomed to speak her mind.
4. The games were very interesting, and I was greatly absorbed, and when I started home, I found that I had torn a large hole in my best blue silk gown.

5. The character of his work is unrestrained, and it lacks a certain amount of delicacy, and very often he is called the "bourgeois novelist."
6. Her intellect is remarkable, and it is quite appalling to think that few of our college women have the mental strength and broad education of this young woman who spent so many years keeping house for her father in an obscure village.
7. The strength of her convictions enabled her to defy convention and apply her own standard of right and wrong when the world seemed mistaken, but she was blinded to the result of the influence her example might have on others of less moral strength by the strength of her affection, her absolute need of human sympathy.
8. Six high school boys who have already won medals will compete in this contest, taking their subjects from the great events of American and English history, and the price of admission will be ten cents.
9. Mrs. Julia Peebles returned on Friday from a six months' visit with her daughter in Arizona, where she went for the benefit of her health, the climate being very dry and invigorating, and we are glad to say that she is much improved and expects to remain in Bear Creek for the rest of the year, or the summer at least.
10. We are now living in a rented apartment, until we can build a new house which is to be designed by my wife's brother, an architect who lives in Dayton, Ohio, where the disastrous flood occurred last year.
11. Any one who desires to learn the Chinese language must begin young, for you cannot master it readily after you are twenty-five.
12. Give the gun a thorough cleaning before you put it away, and one ought to oil it also.
13. They did the work rapidly, and soon the bridge was built.
14. Put the nuts in the oven to brown them, and one can easily tell when they are done, for they will have assumed a rich brown color.
15. It has never been done badly by him, and sometimes he does it with extraordinary skill.
16. The men who did this work were considered public benefactors, and the success of the plan was so great that the people gave them a demonstration which must have been much appreciated by them.

17. Ethel did not get along well with her small playmates, and anyway they were not much admired by her.
18. Far down the river there was a lovely vista to be seen, and from my window I could look out upon a very extensive and beautiful park.
19. While a tiny speck could be discerned upon the horizon, I did not wish to assume that the boat was his, nor was it a wise policy to excite the others before there was some definite probability of the craft's being the one which we were all so anxious to see.
20. She wrote me a very incoherent letter, and in it there were many persons mentioned of whom I had not thought for years, by which fact it could easily be discerned that her mind was reverting to the scenes of our childhood, which was spent by us in a very lovely little town in France.

Agreement

1. Every construction in a sentence should be in harmony with every other construction.

Great care must be exercised in order that a construction once begun may be completed in a logical and harmonious way.

Illogical: The material used is much more elegant than her mother's dress.

Logical: The material used is much more elegant than that in her mother's dress.

Obscure: I did not like the new waitress any better than Eleanor.

Clear: I did not like the new waitress any better than Eleanor did.

Incorrect: She is the wealthiest of any woman here.

Correct: She is the wealthiest of all the women here.

Incorrect: Napoleon was the greatest of all other generals.

Correct: Napoleon was the greatest of all generals.

Incorrect: Her drawing is the best of all the girls.

Correct: Her drawing is better than any other girl's.

2. A clause introduced by *when* or *where* should not be used for a predicate noun.

When and *where* clauses are sometimes crudely used in defining an idea.

Incorrect: Astounded is when you are overwhelmed by surprise.

Correct: Astounded is *overwhelmed by surprise.* [Or] *Astounded* means *overwhelmed by surprise.*

Incorrect: Plutocracy is where we are governed by the wealthy.

Correct: Plutocracy is government by the wealthy.

EXERCISE

1. My brother's efforts were as unavailing as the chauffeur had been.
2. The subject that interested me is where the author gives an account of his travels.
3. The last that I saw of him was his unexpected appearance at the Ambassador's dinner-party.
4. The home of the artist is much more beautiful than the millionaire.
5. The size of the country is no greater than Greece.
6. This ring is the most valuable of all other jewels here.
7. I never supposed the income of a stone mason to be larger than a preacher.
8. Anne was the most beautiful of all her cousins.
9. The entrance on the east side proved to be as marvellously carved as the west side.
10. This church is the largest of any other church in America.
11. Bryan has addressed the general public more extensively than the Wisconsin senator.
12. Parsimony is when you are stingy.

Parallelism

1. Ideas which are equal in value and which are intended to serve similar purposes in the sentence should usually be put into similar form.

Such an expression of ideas is called *parallelism.* It is an invaluable method of arranging material in compact form, and of showing relationships in thought.

I drowsed, and wondered whether the telegraph was a blessing, and whether this dying man or struggling people might be aware of the inconvenience the delay was causing. KIPLING: *The Man Who Would be King.*

Here, there are several cases of parallelism: *Drowsed* and *wondered; whether the telegraph was a blessing*, and *whether this dying man*, etc.; *dying man* and *struggling people*. The solidity and the effectiveness of the sentence are greatly increased by the use of parallel constructions.

Parallelism: He remembered how the old servants used to smile as they opened the door to him; how the familiar butler would say, when he had been absent a few hours longer than usual, "A sight of you, Mr. Harding, is good for sore eyes"; how the fussy housekeeper would swear that he could n't have dined, or could n't have breakfasted, or could n't have lunched. TROLLOPE: *Barchester Towers.*

2. Partial parallelism should be avoided.

Incorrect: The room was small, dark, and it was very scantily furnished.

In this sentence, we expect that *and* will be followed by an adjective to complete the parallelism begun by *small* and *dark:* but we find that the series is left incomplete.

Correct: The room was small, dark, and scantily furnished.

Incorrect: His psychology is very crude, unscientific, and does not go to the heart of the matter.

Correct: His psychology is crude and unscientific; it does not go to the heart of the matter.

Incorrect: Then came the wind, roaring, shrieking, and trees were torn up by it as it passed.

Correct: Then came the wind, roaring, shrieking, and tearing up trees as it passed.

3. Ideas not similar in quality and value should not be paralleled, except for humorous effect.

Inharmonious: He sacrificed the money that his mother had left him, and the sense of honor that he had derived from his father.

Here *money* is the name of something tangible and concrete; *sense of honor* is the name of something intangible and abstract. The two expressions cannot properly be yoked together. The sentence ought to be entirely reconstructed, in accordance with the ideas brought out in the context.

Permissible: Sir, I will take my belongings and my departure.

Here, *belongings* and *departure*, though dissimilar nouns, are used together to produce a whimsical and half humorous effect.

Bad: Dickens's cockney characters and delicious humor appealed to the better class and the poor man alike.

Better: Dickens's use of cockney characters and his delightful humor appealed to the higher class as well as to the lower.

4. Ideas should not be put into similar form unless they are intended to be parallel.

Confusing: Her keen insight and sympathy with the village people with her wonderful perceptive powers give us the humor that we find in *Adam Bede* and *The Mill on the Floss*.

Here the close juxtaposition of two prepositional phrases introduced by *with* is awkward and obscure, since the phrases, though similar, are not parallel.

Better: Her wonderful perceptive powers and her intense sympathy with the village people give us the humor that we find in *Adam Bede* and *The Mill on the Floss*.

EXERCISE

Improve the structure of the sentences given below: —

1. The balloon rose slowly, steadily, and hardly varied from a vertical line.
2. Thackeray's purpose was not psychological, but rather to write a social satire.
3. The chief ingredients of the salad were lettuce, nuts, cheese, and a few chopped olives were added.
4. She is bold, daring, and cares little for public opinion.
5. Up stairs were the rooms of the housekeeper, servants, and several attics and lumber rooms.

6. These laws have been passed in Massachusetts, New York, and in Rhode Island.
7. He is required to make himself familiar with French, German, and with one other modern language.
8. He asked for Hennequin's *The Art of Playwriting*, Miss Repplier's *The Fireside Sphinx*, and I noted that several other volumes were requested by him.
9. He wore a soft hat, a flowing tie, and his hair was long, as a poet's ought to be.
10. Some of my friends suggested that I add an explanatory chapter, others that I leave out the introduction, and there were others who thought I had better rewrite the book altogether.
11. By this press the edition is printed, folded, and at the rate of five thousand copies an hour.

Coördination

Clauses should be coördinated only when they are equal in value.

Children and illiterate writers habitually express themselves in compound sentences. They do not weigh values and note relations. The trained writer uses compound sentences only when he wishes to indicate an approximate equality of rank among ideas. The following compound sentences have good reason for their construction: —

(*a*) The rains descended and the floods came.

(*b*) I went, as he requested, but I found that I was obliged to return at once.

(*c*) If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink.

Compound sentences are sometimes used for looseness of structure when an author wishes to produce an effect of extreme familiarity and ease, as in the following passage: —

> I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger, that I had never seen before, and

who might be a bad man for aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I — I myself, and not another — would eat her nice cake — and what I should say to her the next time I saw her — how naughty I was to part with her pretty present — and the odor of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last — and I blamed my impertinent spirit of almsgiving, and out-of-place hypocrisy of goodness, and above all I wished never to see the face again of that insidious, good-for-nothing, old grey imposter. CHARLES LAMB: *A Dissertation upon Roast Pig.*

NOTE: For a further discussion of the relations of sentence elements, see under *Subordination* below.

Subordination

1. In general, the main thought in a sentence should be expressed in an independent clause, and the less important thoughts should be expressed in subordinate sentence elements, such as words, phrases, and dependent clauses.

The untrained writer is inclined to make no discrimination as to the relative values of thoughts in a sentence; he is likely to be satisfied with a crude, illogical style in which finer shades of meaning are ignored. Every sentence ought to be carefully constructed so that all subordinate ideas are expressed in subordinate forms.

Undesirable: I have a cat, and it is black with patches of white on it.

Here the main thought is *I have a cat;* the independent clause following *and* is of such small importance that it can very properly be expressed in a subordinate form.

Better: I have a black and white cat.

Undesirable: The waiter was a tall thin young man, and his name was George.

Better: The waiter was a tall thin young man named George.

CAUTION: Untrained writers are prone to use the compound sentence too frequently. Good sentence structure requires a large proportion of discriminating subordination.

2. The use of *so* as a compounding conjunction is not favored by the most careful writers.

The use of *so* as a conjunction, though not actually incorrect, is not desirable; it produces a slovenly effect.

Loose: He cannot come, so we may as well do the work ourselves.

Compact: Since he cannot come, we may as well do the work ourselves.

Undesirable: I thought that we might not be able to buy any food, so I brought a lunch with me.

Better: Thinking that we might not be able to buy any food, I brought a lunch with me.

EXERCISE

Improve the structure of the sentences given below: —

1. They went home by another route, and so they missed meeting their friends.
2. I did not believe that it would rain, so I did not take my umbrella.
3. This gateway is of a peculiarly solid style, and it is called a pylon.
4. I did n't care for his methods, but I wanted to please my mother, and I signed for six lessons.
5. The speaker was from another university, and he was a very well-known man in college circles.
6. The company wishes to protect its own interests, and besides, a few men are doubtless employed by it who would not be above revealing the secrets of the process.
7. She wished to create a good impression, and so she purchased a trunkful of finery.
8. I closed and locked my desk, and then I went into the hall to see what the trouble was about.
9. It is a severe denunciation of the government, and is written by an obscure person named Tubbs.
10. The men employed at this task were opposed to Roberts, and thus he was obliged to make many concessions.

11. The dormitory is a beautiful building of stone, and it is covered with ivy.
12. After a while I met a messenger boy, and I asked him how to get to the treasurer's office.
13. She is more ambitious and intelligent than the other girls, and she is likely to be promoted sooner than they are.

The Placing of Modifiers

1. In general, modifiers should be placed as close as possible to the words that they modify.

Incorrect: She had earrings in her ears that had been her grandmother's.

Correct: In her ears she had earrings that had been her grandmother's.

Undesirable: The great hotel was close at hand, which had formerly been the palace of Mr. Gathergold.

Better: Close at hand was the great hotel, which had formerly been the palace of Mr. Gathergold.

CAUTION: Special attention should be given to the placing of the adverbs *only*, *ever*, *merely*, *nearly*, *almost*, *scarcely*, and *hardly*. They should be closely joined to the words that they modify.

Bad: I only went there last week.

Better: I went there only last week.

Bad: Do you ever expect to hear from him?

Better: Do you expect ever to hear from him?

Bad: That is the saddest tale I almost ever heard.

Better: That is almost the saddest tale I ever heard.

2. Where a number of modifying clauses and phrases occur in the same sentence, great care should be taken in disposing of each member, so that the sentence, when completed, may be smooth and compact.

Good arrangement: After the dinner-table had been removed, the hall was given up to the younger members of the family, who, prompted to all kinds of noisy mirth by the Oxonian and Master Simon, made its old walls

ring with their merriment, as they played at romping games. WASHINGTON IRVING: *The Christmas Dinner.*

Good arrangement: At length, in the beginning of May, with the help of some of my acquaintances, rather to improve so good an occasion for neighborliness than from any necessity, I set up the frame of my house. THOREAU: *Walden.*

3. In general, the device of placing explanatory phrases and adverbial clauses at the beginning of a sentence is likely to result in compact structure.

Good arrangement: When, at length, we had concluded our examination, and the intense excitement of the time had in some measure subsided, Legrand, who saw that I was dying with impatience for a solution of this most extraordinary riddle, entered into a full detail of all the circumstances connected with it. POE: *The Gold Bug.*

Good arrangement: One September day, when I was nearly at the end of a summer spent in a village called Dunnet Landing, on the Maine coast, my friend Mrs. Todd, in whose house I lived, came home from a long solitary stroll in the wild pastures, with an eager look, as if she were just starting on a hopeful quest instead of returning. JEWETT: *The Queen's Twin.*

NOTE: See the comment on the *Periodic Sentence*, page 95.

CAUTION: Placing loose modifiers at the end of a sentence usually weakens its construction.

Weak: A termagant wife may, therefore, be considered a tolerable blessing in some respects.

Stronger: A termagant wife may, therefore, in some respects, be considered a tolerable blessing. IRVING: *Rip Van Winkle.*

Bad: It was unpardonable folly to waste so much time, according to their idea of the matter.

Better: According to their idea of the matter, it was unpardonable folly to waste so much time.

4. As a rule, modifiers should not be placed between the infinitive and its sign, the preposition *to*.

The "split infinitive" is usually an undesirable construction. There are, however, rare instances in which it is better to divide the infinitive than to make use of a roundabout or awkward sentence-form.

Bad: He decided to carefully analyze the specimen.

Better: He decided to analyze the specimen carefully.

EXERCISE

Reconstruct the following sentences: —

1. I could see the small village where I lived in the distance.
2. It is impossible to correctly comprehend the amount of work carried on in this department without the assistance of facts and statistics.
3. I will try to trace my experiences through the year now passing in a few words.
4. He will go when the weather clears in an automobile.
5. Evidently there was some village hidden from our sight by the hills that afforded a market for the produce that came from so prosperous a region.
6. Also on a weather map are curved lines which mark off all places of equal barometric pressure into separate divisions.
7. One has only to think of Christmas and there will immediately spring to their mind a picture of a happy family with all of its members enjoying a feast or at least some picture equally as happy.
8. College spirit will arouse a discouraged team, when properly shown.
9. In another part of the room was a cozy corner, which is liked by almost every college student, covered with quite a number of beautiful sofa pillows.
10. He took the cat into the yard and hung it from a tree in cold blood.
11. Dressed in his corduroy trousers and slouch hat with a heavy beard nearly covering his face he cannot be mistaken in any place.
12. A little boy known to the writer in his eighteenth month was extremely precocious in his use of words.
13. While there have been films manufactured of a low moral standard, they are far outnumbered by those that are irreproachable.
14. I only went once to that class.

EXERCISE

In the following sentences, correct errors of construction: —

1. The hero meets Fortunato and tells him he has a cask of wine he wishes him to pass his judgment on; in order to make sure he will not refuse, he tells him that he can get some one else to assist him in judging the wine.
2. The food in the fireless cooker retains its heat for a long time, because there is no way it can escape.
3. For book work, little has been done, outside of getting them.
4. Few country store-keepers keep clerks, so most of the work is done by him alone.
5. You must be very careful in the handling of a gun; they are a useful instrument in that for which they were intended.
6. A person's course in the high school should include those studies which will help them in their work in the future.
7. If water is poured on a duck's back, it runs off immediately.
8. The cat, however, soon recovered from this inhuman act, and Poe himself was ashamed of it.
9. Graduates will receive recognition more readily, and the field of opportunity will hold her doors more open for him.
10. When traveling alone in a strange part of the country, you are generally timid and uneasy, but this will soon leave you.
11. When you fill the salt-cellars, don't spill any of it on the table.
12. The automobile is becoming almost indispensable; they are used in all parts of the civilized world.
13. It was a rule in camp that every one should be in their bunk at ten o'clock.
14. You may kill your engine on the main thoroughfare, and have to hold up a street-car until you can crank it.
15. One newspaper function which must not be overlooked is its position as middleman between the government and the people.
16. At the moment the jumpers leave their feet, they commence to turn.
17. To put the harness on a horse, approach the animal on the left side, and when about midway between its front and hind legs, lift it and slide it gently across his back.
18. This mill is located at the falls of the river and thus gets water-power to run it.
19. The best part of the evening is the walk home, for about that

time the moon is full and the air crisp enough to make it pleasant.

20. Do not put your feet upon the seats. It is an ungentlemanly act.
21. I have often admired Mr. Harrison's horse; he rides very well, too.
22. He put his water-jug upon the table, and took large draughts of it.

Dangling Modifiers

1. An introductory participle or participial phrase should modify the subject of the main clause in the sentence in which it occurs.

A participle which introduces a sentence or a division of a sentence, but which does not logically modify the subject of the chief clause, is commonly called a *dangling participle*. Such a participle forms a most undesirable construction.

Incorrect: Turning suddenly, the house came into view at some distance from us.

Grammatically, *turning* is made to modify *house*, the subject of the main clause; but the idea of a house's turning suddenly is absurd. *Turning* can, however, be made to modify *we*, with reason and correctness; hence *we* may be used as the subject of the main clause.

Correct: Turning suddenly, we saw the house in the distance.

The sentence below contains a *dangling participial phrase:*

Incorrect: Climbing a hill, the lake lay glittering before him.

Since a lake cannot reasonably be spoken of as *climbing a hill*, we can see clearly that the subject of the sentence should be *he*. *He, climbing a hill* makes very good sense.

Correct: Climbing a hill, he saw the lake glittering before him.

2. An introductory gerund phrase should refer to the subject of the main clause in the sentence in which it occurs.

A gerund phrase which introduces a sentence or a division of a sentence, but which does not logically refer to the subject

of the main clause, is called a *dangling gerund phrase.* It is under all circumstances to be avoided.

Incorrect: In talking to my companion, the fish escaped from my hook.

The phrase *in talking* refers absurdly to the subject *fish,* and is obviously a dangling modifier. *In talking* may in reason be associated with the pronoun *I,* which is a suitable subject for the sentence.

Correct: In talking to my companion, I let the fish escape from my hook.

Incorrect: After passing through the fifth grade, my mother took me with her to Germany.

Correct: After passing through the fifth grade, I went with my mother to Germany.

3. An introductory elliptical clause should refer to the subject of the main clause in the sentence in which it occurs.

An elliptical clause is one from which the subject and the predicate have been omitted. It is often introduced by *when* or *while.*

Incorrect: While returning from his work, a large black bear crossed his pathway in the forest.

Correct: While returning from his work, he saw a large black bear cross his pathway in the forest.

Here the elliptical clause *while returning from work* is made to refer, properly, to *he* and not to *bear.* It is therefore no longer a dangling clause.

NOTE: The elliptical clause should be used with caution, since even when it is grammatically correct, it is likely to be awkward. It is better to use the complete clause, as in the sentence, "While he was returning from his work, he saw a large black bear cross his pathway in the forest."

Incorrect: When a few years old, the family moved to Chatham, and Dickens always remembered this time as the happiest days of his life.

Correct: When Charles was a few years old, his family moved to Chatham; Dickens always remembered this

period as the happiest of his life. [Or] When a few years old, Dickens went with his family to Chatham; he always remembered this period as the happiest of his life.

Incorrect: When a boy, Dickens' father was sent to prison for debt.

Correct: When Dickens was a boy, his father was sent to prison for debt.

Incorrect: Wash out the garment with soap and cold water. When nicely pressed with an electric iron, you cannot tell that an accident has occurred.

Correct: Wash the garment with soap and cold water. When it has been carefully pressed with an electric iron, the skirt will bear no indication of the accident.

EXERCISE

Reconstruct the following sentences: —

1. Besides wrecking the boiler-house, one life was lost.
2. Approaching the coal dock from the landward side, the first thing we see is the immense coal yard.
3. On turning around and examining what is back of you, a bed is seen.
4. When safely tucked away in bed, my fright somewhat subsided.
5. Going out through the front door, a busy scene meets our sight.
6. Upon going to bed the front draft should be closed.
7. I arrived at a farmhouse, near the marsh, where I put my horse when hunting.
8. The breeze fairly chilled us, after having suffered with the heat in the city but a few hours before.
9. Passing through the different cities, Seattle is the most active.
10. On ascending the throne, Scotland refused to do homage to the new king.
11. These marks tell us of the conditions of the weather, when reading the map.
12. Last summer while spending a few weeks in Wyoming, the annual broncho-busting contest was held.
13. When doing the same work, the salaries should be identical.

14. When generally speaking of college spirit, it applies to the attitude of the student toward athletic activities.
15. In considering how a student's room should be furnished, a very important fact is the health of the room.
16. We cut down some of the trees making a path through the woods.
17. A rug or carpet adds to the warmth of the room and also deadens the sound when walking around the room.
18. I was unfortunately taken ill, compelling me to lose several weeks of work. When able to return, a large amount of work was to be made up.
19. When writing, air is admitted to the barrel of the pen, to replace the ink by means of this cavity.
20. The influence of the five-cent theater, looking at it superficially, is, perhaps, harmless.
21. So I sat there for more than an hour, till the sun was deep in the west, doing nothing except enjoying the beauty of the scene.
22. Looking now along the walls, so many striking things are seen that it is difficult to determine what attracted your attention next.
23. Now paying attention to the hill immediately and about one eighth of a mile in front of you, the large square white house and a red barn are noticed for the first time.
24. On talking with the man he was found to be an old sailor.
25. Crude oil, it is known, will instantly kill vegetation, and it requires two or three years to regain its original vitality, I may say, after being saturated with crude petroleum.

Reference

1. Every pronoun or pronominal adjective should have its antecedent clearly expressed.

A violation of this rule is likely to produce results both confusing and annoying.

Bad: When George came in, he asked him to bring him a book from the library, but he said that he was too busy. Such a sentence is hopelessly obscure.

Better: When his brother came in, Henry said, "George, will you bring me a book from the library?"

George replied, "I am too busy." [Or] George replied that he was too busy.

Below are given further examples of weak reference: —

Incorrect: Do not speak while you are in this room; it is not permitted.

Correct: Be silent while you are in this room; speaking is not permitted. [Or] Speaking is not permitted in this room.

Incorrect: The mink is a timid animal, and they are difficult to catch.

Correct: The mink is a timid animal, and it is difficult to catch. [Or] Mink are timid animals, and they are difficult to catch.

Incorrect: They offered to reward him, but he said that he did not want it.

Correct: They offered him a reward, but he refused it.

2. Nouns to which frequent reference is made should be repeated often enough so that there is no ambiguity in the use of pronouns.

Thus, in a long passage about the same person or thing, it is well to repeat the noun occasionally, in order to keep it clearly before the reader.

3. A pronoun should not be made to refer to a noun in the possessive case.

Awkward: That is Harry's dog; he will take it home at once.

Better: That dog belongs to Harry; he will take it home at once.

Bad: Meredith's novels have the advantage over most of Ibsen's plays in that he had no definite propaganda.

Better: Meredith's novels have the advantage over most of Ibsen's plays in that Meredith had no definite propaganda.

4. The pronominal adjectives *this* and *that* should not be vaguely used.

Bad: He was greatly discouraged, and this made his mother apprehensive.

Here *this* has nothing to modify or adhere to; it should be eliminated or made more definite.

Better: He was greatly discouraged, and this fact made his mother apprehensive.

Still better: His great discouragement made his mother apprehensive.

Omissions

1. No essential word which is not specifically implied should be left out of a sentence.

If a word is omitted, it is usually supplied from the first available construction earlier in the sentence; for that reason care should be taken that the substituted construction is grammatically correct.

Incorrect: That difficulty never has been settled and never can.

The last part of this sentence depends on the first part for its verb forms; however, the form *settled* (or *has been settled*) when carried over, does not make sense with the auxiliary *can*. It is obviously incorrect to omit the word which ought to be combined with *can* to complete the meaning of the sentence.

Correct: That difficulty never has been settled and never can be settled. [Or] That difficulty never has been settled, and never can be.

Incorrect: Human beings have and do inhabit this dreary country.

Correct: Human beings have inhabited and still do inhabit this dreary country.

Incorrect: I never have told a lie and never shall.

Correct: I never have told a lie and never shall tell one.

Incorrect: The leader was hanged and his companions imprisoned.

Correct: The leader was hanged and his companions were imprisoned.

CAUTION: A single form of the verb should not be made to serve as both a principal and an auxiliary verb.

Incorrect: The manager is competent and admired by all his men.

Correct: The manager is competent, and is admired by all his men.

2. An article should not be omitted before a noun unless that noun is intended to be understood as identical with one preceding.

Incorrect: The book and magazine could be seen lying on the grass.

Plainly, a book is not the same thing as a magazine; two separate objects are evidently intended.

Correct: The book and the magazine could be seen lying on the grass.

Incorrect: A doctor and lawyer were present on that occasion.

Correct: A doctor and a lawyer were present on that occasion.

3. A preposition should usually be inserted before a noun indicative of time.

In colloquial discourse there is a tendency to omit the prepositions that should precede nouns of time.

Incorrect: Monday I went to call on a friend of mine.

Correct: On Monday I went to call on a friend of mine.

Incorrect: The fall of the Bastille occurred July 14, 1789.

Correct: The fall of the Bastille occurred on July 14, 1789.

EXCEPTIONS: The following expressions and those similar do not take the preposition with the noun: *last year, last Thursday, next week, this morning, that afternoon, some day, any day.*

4. Pronouns should not be omitted from any form of discourse.

Some letter-writers make a practice of leaving out pronouns, — through a desire, no doubt, to save time and to produce an effect of businesslike brevity.

Crude: Received letter to-day. Thanks for information. Will lay same before counsel at once.

Correct: I received your letter to-day. Thank you for your information, which I shall lay before our counsel at once.

5. Comparisons should be completed, and not left to the imagination of the reader.

Incomplete: I decided to make use of his plan, since I thought that course would be better.

Better than what? The comparison should be made clear.

Complete: I decided to make use of his plan, since I thought that course would be better than the one upon which we had previously agreed.

EXERCISE

Rewrite the following sentences, making all necessary changes: —

1. He never has and never will be admitted to that group.
2. They have already and will in the future treat their relatives with great consideration.
3. I was accustomed to that sort of thing and the others also.
4. Human beings have and do inhabit this dreary country.
5. Mrs. Holmes is a delightful woman, and her daughters interesting, agreeable girls.
6. He has a deep interest and wide knowledge of the subject he teaches.
7. Thanks for book; will return it soon.
8. We would be glad to entertain yourself and guests.
9. I believe this town is fully as large or larger than the one we just came through.
10. They were surprised to see the way he succeeded in collecting funds.
11. He was waylaid by robbers, and his money taken from him.
12. She is one of the noblest if not the noblest American women.
13. I have no admiration or confidence in such methods.
14. She has never learned to do her work well, and I am afraid she never will.
15. Tuesdays and Thursdays he goes into town, and Saturdays he goes to visit his mother.
16. Scientists are now convinced of the greater value of the new theory.
17. He has given money for a library, town-hall, park pavilion, and fountain.
18. The accident occurred the first day of the year.

Transition

1. The first sentence in a discourse should not refer to the words of the title.

Incorrect:

Abraham Lincoln

He was born in 1809, and, for the first few years of his life, etc., etc.

Correct:

Abraham Lincoln

Abraham Lincoln was born in 1809, and, for the first few years of his life, etc., etc.

2. Transitions between paragraphs, sentences, and parts of sentences should, in general, be definitely and accurately expressed, so that the discourse may possess unity and solidity.

Carelessness with transitions is a mark of crudity. The trained writer gives scrupulous attention to linking each part of his discourse to some previous part, in order to preserve a continuous chain of thought. The connecting of parts of sentences, whole sentences, or paragraphs can be accomplished in one or more of the following three ways: —

(*a*) By reference, which is produced by the use of pronouns, demonstrative adjectives, and other expressions that reinstate ideas previously put into words.

(*b*) By repetition, or the reiterating of some important or striking word or group of words from sentence to sentence.

(*c*) By transitional expressions, designed for purposes of connection. Below is given a list of such expressions: —

yet	on the contrary
still	of course
nevertheless	on the other hand
however	it is true
moreover	for example
further	in other words
likewise	that is to say
indeed	in this manner

also	in the same way
thus	in the meantime
now	it must be confessed
too	it may be objected
again	it cannot be denied
hence	for this reason
therefore	in any case
then	at any rate
for	at all events
but	as I have said
furthermore	in addition to
after all	as has been noted
in short	in any event
at least	in fact

EXERCISE

In the following selection note the devices used for transition: —

Charles, however, had one advantage, which, if he had used it well, would have more than compensated for the want of stores and money, and which, notwithstanding his mismanagement, gave him, during some months, a superiority in the war. His troops at first fought much better than those of the Parliament. Both armies, it is true, were almost entirely composed of men who had never seen a field of battle. Nevertheless, the difference was great. The parliamentary ranks were filled with hirelings whom want and idleness had induced to enlist. Hampden's regiment was regarded as one of the best; and even Hampden's regiment was described by Cromwell as a mere rabble of tapsters and serving men out of place. The royal army, on the other hand, consisted in great part of gentlemen, high spirited, ardent, accustomed to consider dishonor as more terrible than death, accustomed to fencing, to the use of firearms, to bold riding, and to manly and perilous sport, which has well been called the image of war. Such gentlemen, mounted on their favorite horses, and commanding little bands, composed of their younger brothers, grooms, gamekeepers, and huntsmen, were, from the very first day on which

they took the field, qualified to play their part with credit in a skirmish. The steadiness, the prompt obedience, the mechanical precision of movement, which are characteristic of the regular soldiers, these gallant volunteers never attained. But they were at first opposed to enemies as undisciplined as themselves, and far less active, athletic, and daring. For a time, therefore, the Cavaliers were successful in almost every encounter. MACAULAY: *History of England.*

Emphasis

1. The beginning and the end of a sentence or a clause offer the best opportunities for emphasis.

(*a*) On, always homeward, but at its own pace, goes the Russian monster. CARLYLE.

(*b*) There, graceful and smiling, dressed immaculately in the well-known uniform of the Dragoons, stood Maynard Foxwell.

NOTE: The theory that a preposition should never end a sentence is due to the working of the rule given above. In general, a preposition is not an emphatic word, and therefore does not give an appropriate finish to a sentence; nevertheless, some verbs combined with prepositional particles may conclude a sentence very forcefully.

(*a*) I did not come here to be made a target of.

(*b*) That is a very foolish matter to argue about.

(*c*) He is the last person that I should have thought of.

2. A word or a phrase demanding special emphasis may be transposed from its natural order.

(*a*) He it was who gave voice to that suspicion.

(*b*) Go they must and shall.

3. A conditional phrase or clause which needs special emphasis should be put last in the sentence.

This fact is due to the custom of throwing explanatory matter toward the first of the sentence, where, unless it is brief and striking, it is regarded as merely preliminary to the idea which is to follow.

I will consider your proposition, — if you are entirely sincere.

4. A periodic sentence is usually more emphatic than a loose sentence.

For a discussion of the periodic sentence see page 95. An example is given below: —

The sudden influx of so much wealth, and that, too, in so transferable a form, among a party of reckless adventurers little accustomed to the possession of money, had its natural effect.

5. An arrangement in the order of climax is usually emphatic.

(*a*) The bad government of the city is responsible for all this idleness, poverty, wretchedness, and crime.

(*b*) Property, life, liberty, and honor are at stake.

6. A balanced sentence is emphatic.

(*a*) To err is human; to forgive, divine.

(*b*) A false balance is an abomination to the Lord; but a just weight is his delight.

7. Repetition may occasionally be used for emphasis.

There is so much in such a hope that by it we are *saved;* I do not mean from suffering and punishment, but *saved* from baseness, *saved* from the dominion of sense and sin, *saved* from worldliness, from selfishness, from ungodliness.

8. Tautology is sometimes, though rarely, a legitimate device for obtaining emphasis.

(*a*) This is the pure unadulterated truth.

(*b*) The public was shocked, horrified, and appalled at this revelation of his perfidy.

9. Figures of speech are usually emphatic. See *Figures of Speech*, page 157.

10. It is sometimes permissible to italicize a word or phrase that needs emphasis.

(*a*) Yes, the injury I *can* forgive; the falseness never. MEREDITH: *Diana of the Crossways.*

(*b*) "But," said the Prefect, a little discomposed, "I am *perfectly* willing to take advice, and to pay for it. I would *really* give fifty thousand francs to any one who would aid me in the matter. POE: *The Purloined Letter.*

NOTE: See *Italics,* Rule 6, pages 35–36.

EXERCISE

In the following sentences, note the devices used for emphasis: —

1. Great is the mystery of space, greater the mystery of time.
2. Now is the accepted time.
3. Silver and gold have I none, but such as I have, that give I unto you.
4. I am astonished, I am shocked, to hear such principles confessed, to hear them avowed in this house and in this country.
5. He remits his splendor, but retains his magnitude; and pleases more though he dazzles less.
6. He defended him living, amidst the clamors of his enemies; and praised him dead, amidst the silence of his friends.
7. The work which had been begun by Henry, the murderer of his wives, was continued by Somerset, the murderer of his brother, and completed by Elizabeth, the murderer of her guest.
8. So spake the Apostate Angel, though in pain.
9. Out burst all with one accord.
10. A proverb is the wisdom of many and the wit of one.
11. When reason is against a man, he will be against reason.
12. It is the spirit of the English constitution which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies, every part of the empire, down to the minutest member.
13. That such a man should have written one of the best books in the world is strange enough.
14. Of the talents that ordinarily raise men to eminence as writers, Boswell had absolutely none.
15. These qualities, if he [Boswell] had been a man of sense and virtue, would scarcely of themselves have sufficed to make

him conspicuous; but because he was a dunce, a parasite, and a coxcomb, they have made him immortal.

EXERCISE

How can the following sentences be made more emphatic?

1. The last days of her sojourn in England were embittered by the neglect of her friends, to some extent.
2. The wall fell down with a great crash.
3. She might have been happier, though not more comfortable.
4. Revenge his foul and most unnatural murder, if ever thou didst thy dear father love.
5. The cry rose loud.
6. He was inconsiderate, but not cruel.
7. He did not attach sufficient importance to the truth, unfortunately for the cause he advocated.
8. When men do revile you and persecute you, and speak all manner of evil against you falsely for my sake, ye are blessed.
9. She was so terrified that her alarm could not be soothed by any explanations or apologies.
10. They have been informed of the fact most certainly.
11. The next thing is to discover the thief; it is also the most important.
12. He had come to speak to her, and he would speak to her.
13. She could never be guilty of rudeness for a moment.
14. Venturius enjoyed the light of the Gospel and the favor of men.
15. What pen can describe the agonies, the lamentations, the tears, the animated remonstrances of the unfortunate prisoners?
16. He has lost his honor, his health, and his money.
17. The Puritans hated bear-baiting, not because it gave pain to the bear, but because the spectators were pleased by it.

Periodic and Loose Sentences

1. A periodic sentence is one that cannot express a complete thought if a period is inserted at any point before the end is reached.

As soon as the young ladies had discussed the orange and

the glass of wine which formed the ordinary conclusion of the dismal banquets at Mr. Osborne's house, the signal to make sail for the drawing-room was given. THACKERAY: *Vanity Fair.*

In this sentence the sense would be quite incomplete if any of the words toward the last were cut off from the preceding part. The sentence is periodic. All the explanatory material is thrown to the first of the sentence, and the assertive clause is given an important place at the conclusion. The effect of a reversion of this situation is shown below.

2. A loose sentence is one that can express a complete thought even though a period be inserted at some point before the end is reached.

The signal to make sail for the drawing-room was given as soon as the young ladies had discussed the orange and the glass of wine which formed the ordinary conclusion of the dismal banquets at Mr. Osborne's house.

Here a full and complete sentence is formed if a period is inserted after *given: The signal to make sail for the drawing-room was given.* The explanatory material is thrown to the last of the sentence (as it stands). This latter part may, as far as complete sense is concerned, be cut off from the rest.

3. The effect of periodic construction is, in general, to produce a well-organized, compact, and dignified sentence.

4. The close juxtaposition of a number of periodic sentences is likely to make a passage appear self-conscious, heavy, and pompous. As a rule, periodic sentences should be interspersed with loose.

5. In general, loose construction produces a careless, stringy, or even incoherent sentence. See under *Unity*, pages 67–68.

Nevertheless, a loose sentence may be well constructed, and may produce a very pleasant effect of ease and conversational familiarity. See under *Coördination*, pages 75–76.

6. The loose sentence may be used where sonorousness and dignity are not particularly desired. It ought, how-

ever, to be carefully constructed. In any case, it is a good plan to intersperse loose sentences with periodic.

EXERCISE

Distinguish between loose and periodic sentences. Reverse the construction where such a change seems desirable.

1. He had given Mr. Jaffrey no small amount of trouble if the truth must be told.
2. Feeling myself to be on unfamiliar ground, I suppressed my criticism.
3. I shrink from the responsibility of allowing Johnny to call me father, when I think of the life he led his mother and Susan during the first eighteeen months after his arrival.
4. Two or three times, while laying aside her finery and arranging her more humble attire, she paused to take a look at the marriage certificate.
5. Eleanor accepted the situation philosophically after the excitement was over.
6. One morning as I was passing through Boston Common, which lies between my home and my office, I met a strange looking gentleman.
7. Glancing cautiously over his shoulder and tapping himself significantly on the forehead, Mr. Sewall said in a low voice, "Room to Let, — Unfurnished!"
8. He reminded me of Alfred de Musset's blackbird, which, with its yellow beak and sombre plumage, looked like an undertaker eating an omelet.
9. The question was a very simple one, superficially considered.
10. So it became all at once the fashion, without any preconcerted agreement, to speak of Van Twiller as a man under a cloud, just as everybody suddenly takes to wearing square-toed boots, or to drawing his neckscarf through a ring.
11. Birth made him a gentleman and the rise of real estate made him a millionaire.
12. He resolved to seek his enemy, finding himself in no deficiency of either health or spirits.

REFERENCES

Baker, *and* Abbott. *English Composition*, pp. 117–42.
Baldwin, C. S. *Composition Oral and Written*, pp. 94–125.

Baldwin, C. S. *The Expository Paragraph and Sentence*, pp. 1–28.
Baldwin, C. S. *Writing and Speaking*, pp. 184–211.
Canby, H. S., *and others*. *English Composition in Theory and Practice*, pp. 113–50.
Carpenter, G. R. *Exercises in Rhetoric and English Composition*, pp. 91–152.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 58–156.
Donnelly, F. P. *Imitation and Analysis*, pp. 9–45.
Espenshade, A. H. *Essentials of Composition and Rhetoric*, pp. 181–283.
Fulton, Edward. *English Prose and Composition*, pp. 28–49.
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric*, pp. 311–44.
Genung, J. F. *The Working Principles of Rhetoric*, pp. 311–55.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 129–99.
Hill, A. S. *Beginnings of Rhetoric and Composition*, pp. 364–78.
Kimball, L. G. *Structure of the English Sentence*.
Kittredge, G. L. *Advanced English Grammar*, pp. 183–226.
Linn, J. W. *The Essentials of English Composition*, pp. 42–85.
Lockwood, S. E. H. *Lessons in English*, pp. 179–221.
Newcomer *and* Seward. *Rhetoric in Practice*, pp. 104–35.
Pearson, H. G. *The Principles of Composition*, pp. 83–146.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 85–160.
Thorndike, A. H. *Elements of Rhetoric and Composition*, pp. 171–253.
Waddy, Virginia. *Elements of Composition and Rhetoric*, pp. 9–105.
Webster, W. F. *English: Composition and Literature*, pp. 200–34.
Wendell, Barrett. *English Composition*, pp. 76–113.
Williams, William. *Composition and Rhetoric by Practice*, pp. 1–19.

7. PARAGRAPHS

1. Paragraphing is indicated by indenting the first word of a line, — that is, setting it over to the right.

2. Paragraphing is for the following purposes: —

(*a*) Showing a change of thought or subject.

(*b*) Calling attention to a particularly important thought.

(*c*) Indicating a change of speaker in conversation.

(*d*) Resting the eye, and breaking up a page to prevent its assuming a formidable appearance.

3. In general, a change of thought should be indicated by a paragraph indention.

This rule is especially important in exposition, in which the eye follows the progress and development of the thought chiefly by noting the transitions between paragraphs, and the placing of "topic sentences." For a list of references to this phase of paragraphing, see page 101.

4. Exceedingly long paragraphs should be avoided.

Where the same line of thought is pursued for several pages, appropriate opportunities should be taken for indenting, in order to rest the eye of the reader. As a rule the length of a paragraph should not exceed three or four hundred words.

5. A sentence or a group of sentences may be paragraphed for emphasis.

This rule should be applied with caution. See below.

6. In general, simple prose discourse should not be paragraphed minutely.

Choppy paragraphing is not to be recommended. It is a cheap device employed by sensational writers to attract the eye of the reader. It is not likely that an article of 250 or 300 words will need to be written as more than one paragraph.

Bad:

Rebecca gave him all the keys but one; and she was in hopes that he would not remark the absence of that. It belonged to the little desk which Amelia had given her in early days, and which she kept in a secret place.

But Rawdon flung open boxes and wardrobes, throwing the multifarious trumpery of their contents here and there, and at last he found the desk.

The woman was forced to open it.

It contained papers, love letters many years old — all sorts of small trinkets and woman's memoranda.

And it contained a pocketbook with bank notes.

Some of these were dated ten years back, too, and one was quite a fresh one — a note for a thousand pounds which Lord Steyne had given her.

Better:

Rebecca gave him all the keys but one; and she was in hopes that he would not remark the absence of that. It

belonged to the little desk which Amelia had given her in early days, and which she kept in a secret place. But Rawdon flung open boxes and wardrobes, throwing the multifarious trumpery of their contents here and there, and at last he found the desk. The woman was forced to open it. It contained papers, love letters many years old — all sorts of small trinkets and woman's memoranda. And it contained a pocketbook with bank notes. Some of these were dated ten years back, too, and one was quite a fresh one — a note for a thousand pounds which Lord Steyne had given her. THACKERAY: *Vanity Fair.*

7. The introduction and the conclusion of a discourse should usually be paragraphed separately from the rest of the text.

In the case of a very short theme or article, this rule should be disregarded for the sake of unity of impression.

8. In the representing dialogue, each person's speech should be given a separate paragraph.

This rule holds good, no matter how short any one speech may be.

"Mr. Wentworth," I began, "I —"

He interrupted me.

"My name, sir," he said, in an offhand manner, "is Jones."

"Jo-Jo-Jones!" I gasped.

"No, not Joseph Jones," he returned, with a glacial air; "Frederick."

NOTE: For usage as to the handling of dialogue with the author's commentary, the student should carefully examine a number of modern standard novels and short stories.

9. A blank space should never be left at the end of a line unless the next line is to be indented.

Bad:

No father in all England could have behaved more generously to a son who had rebelled against him wickedly.

He had died without even so much as confessing he was wrong.

Better:

No father in all England could have behaved more generously to a son who had rebelled against him wickedly. He had died without even so much as confessing he was wrong. THACKERAY: *Vanity Fair.*

REFERENCES

BALDWIN, C. S. *Composition Oral and Written*, pp. 67–93.
BALDWIN, C. S. *The Expository Paragraph and Sentence*, pp. 28–48.
BALDWIN, C. S. *Writing and Speaking*, pp. 155–83.
BREWSTER, W. T. *English Composition and Style*, pp. 88–174.
BREWSTER, W. T. *Writing English Prose*, pp. 121–41.
CANBY, H. S., *and others*. *English Composition in Theory and Practice*, pp. 73–112.
CARPENTER, G. R. *Exercises in Rhetoric and English Composition*, pp. 153–76.
CARPENTER, G. R. *Rhetoric and English Composition*, pp. 157–88.
DONNELLY, F. P. *Imitation and Analysis*, pp. 46–115.
ESPENSHADE, A. H. *Essentials of Composition and Rhetoric*, pp. 123–78.
FULTON, EDWARD. *English Prose Composition*, pp. 12–28.
GARDINER, KITTREDGE, *and* ARNOLD. *Manual of Composition and Rhetoric*, pp. 277–310.
GENUNG, J. F. *The Working Principles of Rhetoric*, pp. 356–83.
HERRICK *and* DAMON. *New Composition and Rhetoric for Schools*, pp. 106–28, 367–426.
HILL, A. S. *Beginnings of Rhetoric and Composition*, pp. 343–63.
HITCHCOCK, A. M. *Enlarged Practice-Book of English Composition*, pp. 326–40.
LINN, J. W. *The Essentials of English Composition*, pp. 32–41.
NEWCOMER *and* SEWARD. *Rhetoric in Practice*, pp. 83–103.
PEARSON, H. G. *Principles of Composition*, pp. 53–80.
SCOTT *and* DENNEY. *Paragraph Writing.*
THOMAS *and* HOWE. *Composition and Rhetoric*, pp. 34–84.
THOMAS, HELEN. *Study of the Paragraph.*
THORNDIKE, A. H. *Elements of Rhetoric and Composition*, pp. 36–104.
WEBSTER, W. F. *English: Composition and Literature*, pp. 151–99.
WENDELL, BARRETT. *English Composition*, pp. 114–49.
WOOLLEY, E. C. *Mechanics of Writing*, pp. 206–95.

EXERCISE

Miscellaneous faulty sentences for correction

1. Neither of the sisters were very much displeased.
2. The rapidity of Lord Roberts' movements are deserving of the highest praise.
3. The habit of noticing the smallest objects teach a man to note and carry in his mind those little marks by which he can often obtain important information.
4. I sent her a letter asking who he was with and what he was doing.
5. Perhaps every one present except he guessed what the difficulty was.
6. The presence of numerous small French posts on Egyptian territory raise questions of the gravest political importance.
7. An extremely clever person, his accomplishments were numerous.
8. Feeling thus, it was strange that he should go on with the work.
9. Who should I meet at the door but he?
10. In the same number is an important plea for the emancipation of woman from the pen of Adolphus Brown.
11. Speaking as a colonist, it can hardly be said that the experiment in the colonies has been successful.
12. I was less able to praise the sort of fiction we Americans imagine ourselves to have surpassed the English in.
13. It has too often been our habit in dealing with these people to forget the crime committed by them on the first appearance of repentance.
14. Bruges is one of the most interesting cities which is to be found in Europe.
15. Neither of these show any signs of care.
16. I always take pleasure in overthrowing those kind of schemes.
17. I am one of those who cannot describe what I do not see.
18. What they are, or why they are what they are seem likely to remain mysteries.
19. The form of Richardson's future masterpieces were determined by his bent toward letter-writing.
20. The writer contemplates the possibility of the conversion of

the four hundred millions of China into a military people with dread.

21. She was the most beautiful of her sisters.
22. No one can have lost their reputation through this mistake.
23. Weighing the grounds of argument, was a viler treason ever perpetrated?
24. The Canadian Pacific Railway Company has inaugurated a scheme for pensioning its old servants of a unique character.
25. One species of bread of coarse quality was only allowed to be baked.
26. We hear this argument used every day to throw doubt on the latest marvels of science by the unscientific.
27. It is like the story of the hunter who shot an eagle at a very great altitude, with an Irish farmer watching the operation.
28. Everybody is to judge for themselves.
29. He was not in a position to state the speed the ship traveled.
30. Being the only one in existence, men have traveled some ten thousand miles merely to gaze upon the figure of this monster creature.
31. I should like for you to come at once.
32. A madman fired at the President — at least he attempted to.
33. He would not have dared to have assumed such responsibility.
34. People lived longer then than they can hope to now.
35. He might have been able to have made peace with the enemy.
36. The gospels are as old or even older than tradition.
37. This is a type of woman there are excellent reasons for anticipating will become more frequent.
38. Persia filled a great place in the world. Jewish and Christian progress owe it immense gratitude.
39. That the poor is always with us is shown by the accounts of the charitable works that fill the papers.
40. Being an out-door game, I think golf is beneficial in mostly every way.
41. *Paradise Lost* is the name of a great poem on the loss of Paradise divided into twelve parts.
42. He spoke of the sale of Ford's Theater where Mr. Lincoln was assassinated for religious purposes.

43. I don't know as I am any worse than any one else.
44. She watches it like a cat watches a mouse.
45. Articles appear in the magazine on the page for women dealing with early fall fashions.
46. At twelve years old his mother sent him to live with his uncle.
47. He was violently opposed to the administration's policy.
48. Many were the mischievous tricks we played and were not caught.
49. The problem is one which no research has hitherto solved, and probably never will.
50. He was shot by a secretary under notice to quit with whom he was finding fault, fortunately without effect.
51. Did he tell anything of the matter? Not as I know of.
52. He repeated the lines after he had read them only once with perfect accuracy.
53. No people ever was more rudely assailed by the sword of conquest than those of this country; none had its chains, to all appearance, more firmly riveted around their necks.
54. His knowledge of the Chinese language, customs, and character have given him an immense influence over the people of China.
55. Do you think it was her who came?
56. How long have you been waiting on me?
57. Hoping to receive your order, prompt delivery is guaranteed.
58. I could not send a message, so I was obliged to appear rude.
59. He is not as well as he was.
60. In the ordinary state university the student gets a purely utilitarian training, but the classics may receive a share of his attention in this institution.
61. The next room is smaller, and it is called the office.
62. Why did you leave it stand on the table?
63. He has already and will in the future study French.
64. My brother, whom I supposed was the culprit, denied all knowledge of the accident.
65. The furniture's removal was an unpleasant piece of work.
66. I wish you would leave that matter go until it can be settled between he and his mother and I.
67. I expect a raise in salary this fall.
68. She muttered invectives upon slow shop-girls accompanied with signs of weariness and disgust.

69. The market was unsteady, caused by a persistent rumor of the President's death.
70. Due to a mistake, he did not arrive in time.
71. Due to the bad weather, we delayed our journey.
72. They were planning on going to school in the fall.
73. I am very delighted to know that you have been so fortunate.
74. These are the advantages of a college education: It gives you the means of earning a living, and one can enjoy life more.
75. It is a person's duty to make himself agreeable, and he should consider the comfort of others.
76. Not wishing to insist, nevertheless, this point demands attention.
77. Father would never let we children do that.
78. My folks were real pleased to hear of my success.
79. This scanty data is all that we have.
80. The room was quite dark, but not entirely so.
81. In the ordinary high school a boy gets all his education with his head; but his hands also come into play in the manual training high school.
82. I will be very pleased to have you call.
83. The workman fell off of the ladder.
84. The memory of other authors is kept alive by their works; but the memory of Johnson keeps his works alive.
85. I wrote her to extend her visit, and that we should get along very well without her.
86. I wish I was at home.
87. He noticed four men playing cards and that the same man won every time.
88. He was charmed by the prospect of money, like a snake charms a bird.
89. I do not know if I can come or not.
90. That happy time will never be forgotten by me.
91. The fact that he was trying to conceal something was noticed by me.
92. The United States has prospered during a long period of protection; but under free trade the same period in England has been one of prosperity.
93. Turning now to another argument, the law is seen to be unjust.
94. The date's importance was entirely overlooked by him.

95. This is Mrs. Emerson's parcel; she will call for it to-morrow.
96. Since our teapot is broken, we cannot have any this afternoon.
97. Cigarette-smoking ought to be forbidden, as they have such an injurious effect.
98. Did you take in the show last night?
99. John come running up to me and asked me who it was that had just dove into the water.
100. I should hardly say that a minister ought to smoke, and yet many of them do.
101. It is no use telling him about it.
102. Mr. Curtis and wife are at the hotel.
103. A gasoline engine uses a great deal of it in one day.
104. In back of the barn there was an old tool shed.
105. The speaker came forward to the edge of the platform, when the whole audience cheered.
106. The almanac used to be a very popular piece of reading, and numbers of them have been found in old libraries.
107. We cordially extend the invitation to yourself and friends.
108. When they begun to ask questions, he became very confused.
109. When I saw that the book had laid there all night, I remembered that I had left another volume of the history laying on the window sill.
110. The lamp's chimney was badly cracked.
111. The president's election was not to be accomplished without some difficulty.
112. He was a very tall man and wore black clothes, and he seriously objected to anything frivolous.
113. At that moment his wife came into the room, and by accident he hit her with the hatchet instead of the cat.
114. Add a small quantity of H_2SO_4, and put a stopper in the flask that has a hole in it.
115. There is always the risk that the letter will be discovered by someone else with embarrassing results.
116. Someone came down the hall swinging his fists, upon which were boxing-gloves, with little or no regard for our feelings.
117. I thought that picture was beautiful, but all the rest very ugly.
118. The butcher and baker came into the meeting a little late.

119. The man was taken to prison and his confederates arrested.
120. Saturdays I usually go out of the city.
121. He spoke in a low voice, for he thought that was wiser.
122. He decided to have a pantry, laundry, and serving-room on that side of the building.
123. The syrup should be allowed to cool for two or three minutes, then slowly pour it into the beaten egg-whites.
124. The best results are accomplished by placing the paddle straight down in the water at a good depth, and to take a long stroke backward.
125. He did not understand what was expected of him, so he came back at once.
126. Unlike her first encounter with the man, she looked straight at him.
127. Although of no financial advantage, we spent an enjoyable summer, and had a great deal of experience.
128. One of the most expensive kinds of a retail store is the small country store.
129. When this pen is empty, it can be filled by collapsing the tube, with a button or lever which reaches to the outside, dipping the pen in ink and then releasing the tube.
130. From the above statements it must soon be the conclusion that the five-cent theater is bad.
131. While we were getting our picnic dinner, we went in swimming with beans and cocoa on the fire.
132. In taking a ride in the calm of the night with an occasional hoot of an owl, we could hear a rippling noise which we could not account for.
133. Passing on, the road became covered with large boulders.
134. The map is about two feet square, the upper half being the map, and the lower half is printed matter explaining the map.
135. Dryden, having died in 1700, wrote a criticism on dramatic poesy.
136. Imagine yourself on a pleasant summer day, when all the air is filled with the golden sunshine, and the birds are singing gaily in the trees, placed on a beautiful country road.
137. The woman's rescue was accomplished with no little difficulty.
138. You ought to definitely state that fact in your report.

139. My memoranda on this matter is incomplete.
140. The *Zaandam* belongs to the Holland-American line, and should have reached port two days ago.
141. No one should choose anything for their life's work that they do not like.
142. He is a confirmed liar, but he does not do this maliciously, but rather to save himself.
143. The older girl stood up, took her sister's hands, and both of them left the room.
144. Meeting Fortunato on the street one evening during the Carnival season, when he knows he will be intoxicated, he works upon his pride, and jealousy by telling him that he has purchased a cask of Amontillado.
145. Scientists who have investigated the results of smoking on the bodies and characters of young men declare that it stunts the body and dwarfs the mind.
146. Maggie Tulliver is George Eliot herself. Mrs. Poyser in many ways resembles her mother.
147. Oswald M. Hutchins, Elroy Parsons, and George Parsons, of Lenox, Massachusetts, were rescued from the branches of trees on October Mountain, where they had been held captive for ten hours by two stag elk, by Henry R. Cappelle, gamekeeper of the Harry Payne Whitney preserve, and two assistants.
148. The boys did not care to shoot the elk, as they were worth $1000 apiece, and therefore were obliged to remain in the tree shivering with cold.
149. One does a good many things when away that one would n't do at home, and one has to put up with many things that one don't like.
150. The electric bell is very handy both for the caller and those in the house; some people think they are too noisy, and so will not have them.
151. He always wore glasses, and even if he was not a well-made man, he was very intelligent.
152. We retired to our staterooms about midnight, and wished that we might get up in the morning to see the sun rise, but by that time we had forgotten it, and slept until the whistle blew for the landing to the first city at which we were to stop.
153. Thus a street was formed, which was firm and clean, still

easy for the horses to travel on, and vehicles passed by very quietly.

154. If both paddlers worked on one side, the course of the canoe would be irregular and undetermined, and causing it to turn around instead of going straight ahead.
155. These two ways of making hydrogen are the most used both in the laboratory and commercially.
156. It is about six inches long, one half an inch in diameter, and is usually made of hard wood.
157. Here I am a student in the University, having had two months of preparation for my future success, which I have a great deal of confidence in, but on the other hand remains to be seen.
158. One usually has to wait an hour or more in this room, when someone comes to the door and calls out your group.
159. While we were walking along the bank of the river, a man rowed by in a large boat very heavy, old, and awkward, and which appeared to be leaking, although at that distance we could not be sure whether the man was bailing, being on a high cliff and not blessed with very good eyesight.
160. He told me that there were two things that I could do, — repair the damage that I had done, or I might take my belongings and go.
161. We watch him as he hastens along with long strides, Gyp close at his heels, out of the work-yard and along the high road to his home.
162. He had great faults, which he failed to master, and this caused great chagrin and pain to his family.
163. Her descriptions are cleverly handled in a very few words, differing from Scott in this respect.
164. The period was one of the saddest in his life to which he never cared to refer.
165. About 1824 the elder Dickens was left a legacy, so he left the Marshalsea.
166. We do not find Jane Eyre faltering, but forgetful of everything except what she believes she should do, she presses on.
167. I can remember my mother and how I worshiped her as a very young child.
168. It may have been because they depended so much on themselves, so little on others, and on their mutual interests and ambitions for their brother.

169. When still quite a young girl she was convinced of the empty superstitions in the faith that she had heretofore adhered to, but although at first she was willing to be separated from her father for the sake of standing by her opinions, she soon decided that it was not worth the severing of human ties and preferred apparent conformity and the love of her father.

170. Although a worldly success, she shows that her characters may be a failure morally.

III

THE USE OF LANGUAGE

1. THE STUDY OF LANGUAGE

1. *The functions of language.*

1. To communicate ideas or facts or suggestions to other persons, as in the case of newspapers, speeches, or letters.
2. To keep a permanent record of facts, statements, laws, etc., as in the case of reports, documents, and books of reference.
3. To give pleasure to the reader, as in the case of novels, short stories, poems, and the drama.
4. Occasionally to conceal thought, as in the case of polite conversation, social correspondence, legal evidence.

2. *Different means of communication.*

The three most common means of communication are the following: —

1. By means of *gesture.*
   (*a*) The advantages of this method are that it is simple, obvious, efficient when clear, and useful at a distance or when sound is either impossible or undesirable.
   (*b*) The disadvantages of this method are that it does not enable one to express a complicated idea and that it does not afford a permanent record.
   (*c*) Examples of this method of communication may be found when soldiers or sailors are sig-

naling, when engineers are on a survey, or when friends greet one another.

2. By means of *signs* or *symbols*.
   (*a*) The advantages of this method are that it is permanent, clearer, more condensed and more lasting than gesture.
   (*b*) The disadvantages are that the meaning is not always obvious, and that in their more complex forms the signs or symbols have to be learned.
   (*c*) Examples of this method may be found in blazes on trees, in picture writing, in cipher codes, in inscriptions and carvings, and in alphabets.
3. By means of *language*.
   (*a*) The advantages of a language are that it is the most flexible, efficient, and complete of all the means of communication, and the only one by which abstract or complicated ideas can be expressed with any degree of accuracy. It has also the greatest power of emotional suggestion and is the most susceptible of artistic treatment.
   (*b*) The difficulties of a language are that it is the most difficult to learn because it is farthest removed from the thing signified and involves greater intellectual ability for its accurate and efficient use.
   (*c*) Examples can be found in everyday life in conversation, addresses, songs, the daily newspaper, and the magazine.

3. *Methods of studying language.*

Language may be studied from any of the following points of view: —

1. Sound production, pronunciation, and accent.
2. Meaning of words and development of vocabulary.
3. Mechanical means of representation: spelling and writing.
4. Relations of words to ideas and to other words: grammar.
5. Methods of word formation and development: philology.
6. The proper use of words: diction and good usage.
7. The æsthetic value of words: style.

4. *Language as a means of communication.*

1. The three qualities that language, as a means of communication, demands are Simplicity, Clearness, and Effectiveness. When language is regarded also as a fine art, it involves attention to melody of sound, rhythm of arrangement, and suggestiveness of ideas.
2. Language makes use of *words* as units of expression.
   (*a*) Retrospectively these words summarize past experiences of men and give a name which serves to indicate or distinguish a new object or idea, and which stands for the whole complex of associated ideas which go to make up this new idea or thing.

   Thus the word "telephone" stands as a summary of the past experience of men in transmitting sound to a distance. For this reason each scientific invention and discovery must be given a name which will stand for and suggest in the minds of men all the complex ideas involved in that invention or discovery.
   (*b*) Prospectively these words serve as a means of controlling the thoughts of other people by

suggesting to them the desired idea by means of the spoken or written word. Just as you can attract the attention of a man if you know his name or can direct the course of a letter by the name of the person addressed, so you can direct the thoughts of a reader by means of the words which you select for the transmission of your thoughts.

3. The problem of gaining control over words themselves involves three steps: —

(*a*) Learning how to represent them by spelling and writing.

(See rules on pages 45–46.)

(*b*) Learning how to combine them in sentences and paragraphs.

(For *Sentence Structure* see pages 67–98.)
(For the *Paragraph* see pages 98–101.)

(*c*) Learning how to select and use them effectively by the formation of a vocabulary and by practice in correct usage.

(For the development of a vocabulary see pages 120–21.)
(For *Faulty Diction* see pages 167–84.)
(For *Style* see pages 145–157.)

5. *Classification of the parts of speech.*

The simplest and most practical classification of the parts of speech depends upon the functions of the words themselves. There are three main offices which words fulfill: —

1. To act as formulæ or directions for the expression of general ideas of things, actions, qualities, or relations. Words which perform these functions are called nouns, pronouns, infinitives, and gerunds.

2. To limit, modify, qualify, or make definite and particular general ideas. The parts of speech which fulfill this purpose are called adjectives, adverbs, and participles, either alone or in the form of phrases or clauses.
3. To indicate the relation between two or more ideas consisting of either a single word or a group of words. The parts of speech which perform this function are called verbs, prepositions, and conjunctions.

NOTE: The interjection, such as "Oh!" or its equivalent, is really a contracted expression for a whole situation, or for the speaker's reaction to that situation. It accompanies surprise, pain, fear, joy, sorrow, etc., and is generally tinged with excitement or strong emotion and accompanied by gesture or facial expression which emphasize its significance.

6. *The process of learning to speak a language.*
   1. The instinct of speech is one that distinguishes man from all other animals. So essential is speech to human existence that a special sign language has been constructed to enable persons born deaf to communicate with one another. The earliest steps in the acquisition of a language consist in making the child conscious of its power of expressing itself by means of the voice.
   2. The student of language should become familiar with the anatomy and physiology of the organs of speech: the lips, teeth, tongue, pharynx, and throat. The letters and sounds formed by each should be mastered, and the difference in intonation caused by variations in the placing of the voice should be realized.
   3. In the production of sounds by the voice, the difference should be noted between: —

(*a*) *Vowels*, which are voiced (sometimes whispered) sounds produced with little or no obstruction to the breath, and which depend for their quality upon the shape of the mouth-cavity producing them.

The vowels are: *a*, *e*, *i*, *o*, *u*.

(*b*) *Consonants*, which, as their name indicates, are sounds that become audible only in conjunction with the vowels. They are produced by friction, or squeezing, or stopping the breath by means of the throat, the teeth, or the lips.

4. After the child has become conscious of the method of producing sound and has reasonable control, its next task is the formation of associations between the thing and the word that represents the thing in language. The same process is involved in the case of an adult learning a foreign language. In reading or in listening to the speech of others, the word must call up a picture of the thing signified; and in speaking or writing about things, the learner must know the language symbol of the thing to which he wishes to refer. The word "dog," for example, must call up a picture of that animal in the student's mind.
5. An important condition of good pronunciation and correct speech is the ability to form clear memories of sounds. The learner must be able to hear in memory how a certain combination of letters sounds or how the accent falls in a particular word.
6. The process of pronouncing usually consists of these stages: —

(*a*) Experiments on the part of the beginner in the

production of sounds approximately or exactly like those which he desires to imitate.

(*b*) Repetition of the correct imitation and practice until pronunciation becomes easy.

(*c*) Guidance in the production of sounds by means of rules for the proper pronunciation of certain combinations of letters. The advantage of this assistance is more apparent in foreign languages than it is in English.

7. One of the last things to be developed is an appreciation of the æsthetic possibilities of a language, a realization of the pleasure which certain sound combinations can afford, and an ability to make use of all the resources which a language offers for effective speech. This sense of style and of the genius of a language comes only after long familiarity.

7. *Mispronunciation is due to the following causes: —*

1. Ignorance because the speaker

(*a*) has never heard the word correctly pronounced;

e.g., inventory, aeroplane.

(*b*) is experimenting with a new or foreign word;

e.g., menu, demi-tasse.

(*c*) is ignorant of the derivation of the word;

e.g., laboratory, percolator.

2. A wrong sound value given to a word or phrase, especially in the case of foreigners or persons under the influence of marked dialect.

Note the difficulty that French people have in the pronunciation of the letters *th*, and the Germans in the pronunciation of *v* and *w*.

3. Lack of precision in tone quality, owing to personal peculiarities or to the lack of proper training. Either of these defects may result in pronunciation which is: —
   (*a*) vulgar;
   (*b*) careless or slovenly;
   (*c*) indistinct, owing either to some imperfection of the vocal organs, or to insufficient effort or breath supply.
4. Wrong accent or syllabification;

   e.g., barbarous, epizoötic.

5. Confusion arising from the fact that English vowels have more than one sound value.

   Cf. *ou* in *though through, rough, sough, thought, thorough.*

8. *Mispronunciation may be corrected in the following ways: —*

1. By listening carefully and forming correct sound memories of the proper pronunciation. This is almost entirely a matter of observation and habit.
2. By practice and repetition until the correct pronunciation has become easy and habitual.
3. By consciously noticing the pronunciation of cultured people and by realizing that correct pronunciation involves the cultivation of a pleasing speaking voice and a refined intonation as well as accuracy in the reproduction of individual words.
4. By noticing the incorrectness and inaccuracy in one's own speech or in the conversation of his companions.
5. By drill in the pronunciation of new words and

combinations of letters in order to give ease of expression or to overcome individual difficulties.

9. *The use of words.*

A writer's success in appealing to the mind of his reader depends largely upon his use of words. Nice discrimination and continual watchfulness not only indicate the trained writer, but add to his work a quality, finish, and style which never characterize one who is habitually careless in his use of language.

With regard to the choice of words the student of the technique of writing should ask himself such questions as the following: —

1. Have I chosen words which have the quality of precision? Do they express my meaning with exactness, clearness, and accuracy?
2. Are the words used appropriate to the idea conveyed? Have they the power to suggest and arouse associated ideas?
3. Have I made the mistake of using neologisms, or new words, perhaps of incorrect formation? Or archaic and obsolescent words?
4. Have I gone to extremes in using slang or pedantic words when neither of these is appropriate or justified?
5. Have I been sufficiently careful in the use of idiomatic expressions or foreign words or phrases?
6. Have I been careful to use neither too many nor too few words for the adequate expression of the ideas which I have in mind?

NOTE: The student should distinguish between

Verbosity or pleonasm, which mean that too many words have been used to express the idea.

Tautology or repetition, which mean that the same idea or word has been unnecessarily used more than once.

2. SOME SUGGESTIONS FOR THE STUDY OF WORDS

1. Become familiar with the history of the English language.

Any good history of English literature or the early pages of the authoritative dictionaries will afford an outline of the development of the language.

2. Learn something of the comparative values of Saxon and classical words.

3. When opportunity offers, obtain some knowledge of Anglo-Saxon and Middle English.

If you cannot attend courses in these subjects, read carefully the introduction to some standard dictionary in which these subjects are treated. Make use of Murray's *New English Dictionary* and of Skeat's *Etymological Dictionary of the English Language.*

4. Study the dead and foreign languages, and trace analogies with English. Note the difference in idioms. If you lack a knowledge of Latin or Greek, learn some of the common roots, and practice making use of them in word analysis.

See list on pages 133–34.
See prefixes and suffixes on pages 134–36.

5. As far as your knowledge of language allows, form a habit of resolving words into their constituent elements.

If you form the habit of analyzing words, you will find that you are able to use them more intelligently than you would be if you regarded them in the mass.

6. Learn some good list of foreign words that are becoming anglicized.

See list on pages 140–41.

7. If possible, provide yourself with desk dictionaries of the Latin, French, German, and Italian languages, in

order that you may look up any foreign word which you encounter.

See references on pages 126–27.

8. Distinguish between American and British usage.

In connection with this matter it is well to read: —

MATTHEWS, BRANDER: *Parts of Speech*, chaps. 3, 4, 5, 12.

WILLIAMS, R. O.: *Our Dictionaries*, chap. 4, "On Good English for Americans."

TUCKER, G. M.: *Our Common Speech*, chap. 6, "On American English."

9. Interest yourself in dialect forms and varied pronunciations which you meet in your travels. Make the acquaintance of a dialect dictionary.

10. Be on the alert for suspicious forms of words in newspaper English and colloquial speech. Do not accept a new word unless you can find good authority for it.

11. Make constant and intelligent use of the dictionary See pages 125–26.

12. Keep a book of synonyms at hand, and study the differences among words somewhat similar in meaning.

See references on page 129.

13. Read available books and articles on the history and use of words.

See references on page 127.

14. Cultivate a friendly interest in words, to the end that they may entertain and instruct you.

3. THE USE OF THE DICTIONARY

1. Look at the title-page to see who is responsible for the volume.

2. Become familiar with the possibilities of the dictionary to which you have access.

The first pages of any good dictionary are usually given up to a history of the English language, and an exposition of the established rules for spelling and pronunciation. The latter part of the volume contains vast amounts of information, in the form of supplements, gazetteers, biographical data, lists of foreign phrases, illustrations, maps, plates, etc.

3. Learn the abbreviations commonly used in the explanatory material of the dictionary.

A list of such abbreviations is given somewhere in the very early pages of the book. Examples are given below: —

n., noun; *a.*, adjective; *v.t.*, verb transitive; *v.i.*, verb intransitive; *p.a.*, participial adjective; *fr.*, from; *cf.*, compare; *AS*, or *A.-S.*, Anglo-Saxon; *Celt.*, Celtic; *ME*, Middle English; *Gr.*, Greek.

(See also Exercises, pages 124–25.)

4. Learn some system of diacritical marks, preferably that of the dictionary which you are likely to use the most.

(See the system printed on pages 164–65 of this book.)

5. Learn the order of the letters of the alphabet.

In these days of teaching by the "sentence method," it is not uncommon to find young people who are far from sure as to the order of the letters in the latter part of the alphabet. The student should make up any deficiency of this sort.

6. In looking up any particular word, note: —

1. *Pronunciation;* variations in pronunciation. The preferred form is usually given first.
2. *Origin or etymology.* If this is not given, look back to the earliest preceding word from the same root.
3. *Varied meanings.* These are marked plainly, 1, 2, 3, etc. In case of special application, the word may be marked *Bot.*, *Naut.*, *Chem.*, *Arch.* The meaning of these abbreviations can be discovered in the list in the first part of the dictionary.
4. *Examples of its use.* Quotations from good literature are given, illustrating the use of the word.

5. *Synonyms and antonyms.* Very often lists of synonyms and antonyms are given, and exact shades of meaning are pointed out.
6. *Comment.* Words are often labeled *Obs.* (*Obsolete*), *Low, Slang, Rare, Local, Cant, Archaic,* or something equally definite. If no comment is given, the student is left to infer that the word is in good general use.
7. *Combinations with other words.* A list of such compounds is usually given, after the word in question has been discussed. For instance, after the word *golden,* in Webster's *New International Dictionary,* we find *g. beetle; g. buck; g. cordial; g. Gate; g. Horseshoe,* etc.
8. *References.* These are indicated by *See . . .*, or *Cf.* (*Compare*), or *q.v.* (Latin, *quod vide,* which see). Sometimes references are made to illustrations at the back of the book.

7. Form a habit of devoting a considerable amount of time to the study of the dictionary.

Merely looking through the dictionary in search of entertainment is a profitable occupation. Much better, however, is a systematic study, based on words taken from one's reading, or from some good list for etymological study.

(See pages 136–37.)

EXERCISE

1. Look up in any good standard dictionary:[1]

steward	tell	walrus
chanticleer	cheese	feat
journey	garlic	ingot
benefactor	umbrella	mew
adder	transpire	antic
trencher	let	tawdry

[1] Follow directions given under note 6, on page 122.

halcyon	hector	carouse
admire	rathe	kickshaws
electrocute	maudlin	tumbler
corse	taboo	burglarize

2. What is the exact meaning of the following commentaries upon words, as used in the authoritative dictionaries?

Colloq.	Cant	Low
Slang	Rare	Archaic
Local Scot.	Local Ir.	Dial. Eng.
Obs.	Obsolesc.	Poet.
Dial. U.S.	West. U.S.	Variant

3. Find the meaning of each of the following abbreviations used to explain words in the dictionary: —

Her.	Biol.	Eccl.
Anat.	Pol.	Skt.
Phar.	Teut.	Gael.
Ornith.	Hind.	Archæol.
Dan.	D.	Icel.
Pathol.	MHG	Celt.
OF	ME	Slav.
Arach.	Angl.	Ger.
L.	Gr.	AF

4. Find the meaning of the following signs used to explain words: —

$$< \quad \dagger \quad > \quad + \quad \surd$$

5. What is Murray's *New English Dictionary?* What are its distinguishing features?

6. Look up the following proper names in the *Standard Dictionary, Webster's International,* or *Century Dictionary of Names:*

Abt	Bruges	Brunelleschi
Ipswich	Jericho	Madison
Paulding	Terborch	Verestchagin

7. In the *Standard Dictionary,* look up the following foreign phrases: —

dulce et decorum est pro patriâ mori
furor scribendi
hoi polloi

il faut de l'argent
è meglio tardi che mai
el hombre propone, y Dios dispone
ohne Hast, ohne Rast

8. Look up the following abbreviations: —

A.R.U.	Chal.	F.R.G.S.
F.R.S.	I.H.S.	K.C.B.
K.L.H.	M.P.	non seq.
pnxt.	pseud.	q.e.d.
q.v.	S.P.C.C.	ut sup.

9. Examine the following inexpensive desk dictionaries, and decide which you would rather own: —

The Concise Oxford Dictionary
Webster's Collegiate Dictionary
The Student's Standard Dictionary

10. In R. G. White's *Words and their Uses*, read chapter 9, on "English Dictionaries."

11. Read T. R. Lounsbury's "The Standard of Pronunciation in English," *Harper's Magazine*, vol. 107, pp. 261–68; 575–82.

DICTIONARIES OF THE ENGLISH LANGUAGE

Webster's New International Dictionary of the English Language. 1 vol.

A revision containing 400,000 entries, and incorporating in the dictionary all matter formerly in appendixes, except the geographical gazetteer and the biographical dictionary. Each page is divided into two parts, the upper containing familiar words, and the lower containing unusual, obsolete, or foreign words.

Century Dictionary and Cyclopedia. 12 vols.

Volumes 1–10 contain definitions and much encyclopedic matter, with many good illustrations. Volume 11 contains a cyclopedia of names, and volume 12 an atlas of the world. This work combines the qualities and advantages of a dictionary with those of an encyclopedia.

Standard New Dictionary of the English Language. 1 vol.

Contains 450,000 words, with appendixes giving disputed pronunciations and foreign words and phrases. Abbreviations and proper names are included in the body of the work. This dictionary contains much encyclopedic matter, in addition to definitions of words.

MURRAY, J. A. H. *New English Dictionary on Historical Principles* (in progress). 20 vol.

Gives all words that have been in use in the English language since the year 1200, with the meaning, derivation, and history, illustrated by quotations from writers of different periods. This dictionary is for the scholar and is valuable in linguistic study.

FENNELL, C. A. M. *Standard Dictionary of Anglicised Words and Phrases.*

SKEAT, W. W. *Etymological Dictionary of the English Language.*

DICTIONARIES OF OBSOLETE AND PROVINCIAL EXPRESSIONS

HALLIWELL-PHILLIPPS, J. O. *Dictionary of Archaic and Provincial Words.* 2 vols.

WRIGHT, THOMAS. *Dictionary of Obsolete and Provincial English.* 2 vols.

DICTIONARIES OF SLANG, ETC.

WARE, J. R. *Passing English of the Victorian Era; a Dictionary of Heterodox English, Slang, and Phrase.*

THORNTON, R. H. *An American Glossary; an Attempt to illustrate Certain Americanisms on Historical Principles.* 2 vols.

BARRERE, ALBERT, *and* LELAND, C. G. *Dictionary of Slang, Jargon, and Cant.* 2 vols.

BARTLETT, J. R. *Dictionary of Americanisms.* 9th ed.

CLAPIN, SYLVA. *New Dictionary of Americanisms.*

FARMER, J. S., *and* HENLEY, W. E. *Dictionary of Slang and Colloquial English.*

MAITLAND, JAMES. *The American Slang Dictionary.*

DICTIONARIES OF FOREIGN LANGUAGES

French:

A very good French dictionary is Gasc's *French-English and English-French Dictionary. Library Edition*, published by Henry Holt & Co.

A cheaper form of the same dictionary is Gasc's *French Dictionary, Student's Edition*, published by Henry Holt & Co.

German:

An excellent but somewhat expensive book is the Flügel-Schmidt-Tanger *Wörterbuch der Englischen und Deutschen Sprache*, in two volumes (Deutsch-Englisch, and Englisch-Deutsch), which may be bought separately.

A less expensive book is the *German Dictionary*, published by D. C. Heath & Co.

Italian:

Baretti's *Italian Dictionary*, in two volumes, published by Whitaker, in London.

Melzi's *Italian Dictionary*, published by Hirschfeld, in London.

NOTE: The student's attention is called to the *Feller Pocket Dictionaries*, which are small and extremely inexpensive volumes. For those who do not wish to purchase the better bound and more expensive books, these little dictionaries can be made to serve many practical purposes. The *Burt Dictionaries*, in nearly all foreign languages, are cheap and convenient, but not particularly reliable.

BOOKS HELPFUL IN THE STUDY OF WORDS

BELL, R. H. *The Changing Values of English Speech.*
BLACKBURN, E. M. *A Study of Words.*
The King's English. Clarendon Press.
FERNALD, J. C. *Connectives of English Speech.*
GREENOUGH, J. B., *and* KITTREDGE, G. L. *Words and their Ways.*
LOUNSBURY, T. R. *English Spelling and Spelling Reform.*
LOUNSBURY, T. R. *History of the English Language.*
MATTHEWS, BRANDER. *Parts of Speech.*
SMITH. L. P. *The English Language.*
TRENCH, R. C. *On the Study of Words.*
WHITE, R. G. *Every-Day English.*
WHITE, R. G. *Words and Their Uses.*

REFERENCES

GARDINER, KITTREDGE, *and* ARNOLD. *Manual of Composition and Rhetoric*, p. 433.
HERRICK *and* DAMON. *New Composition and Rhetoric for Schools*, pp. 228–54.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 109–19.
JORDAN, M. A. *Correct Writing and Speaking*, pp. 221–42.

4. SYNONYMS

1. *Definition.*

A synonym may be defined as a word which expresses the same or approximately the same idea or meaning as another word. Synonymous words are not identical; they are often similar or even equiva-

lent in meaning; and in practice they are often interchangeable without producing a marked alteration in the meaning of the sentence.

2. *Study of synonyms.*

The study of synonyms is of value from three points of view:

1. *Definiteness of thought.* When two or three words suggest themselves to the mind, the writer should define his thought so clearly that there will be no doubt as to which of the terms is the appropriate one to select.
2. *Exactness of expression.* Just as the artist has brushes of different sizes or the dentist has instruments with only minute differences, so the writer as a professional user of words should be able to make delicate distinctions and to select the exact word which will best suit his purpose.
3. *Variety of style.* In order to avoid repetition and monotony, and in order to secure variety, interest, and emphasis, it is necessary to know the possibilities of language, and to be able to use a stronger or a weaker word, a more or a less suggestive one, or a wider or a narrower term where the requirements of style demand a nice choice and a subtle discrimination.

3. *Lists of synonyms.*

In his effort to increase the extent of his vocabulary and to render his use of words more precise and effective, the student should consult (in addition to the standard dictionaries mentioned on pages 125–26) the useful books of synonyms named below. He should note that in some cases the words are arranged alphabetically as in a dictionary, and that in others

they are grouped according to subject, and necessitate the use of an index.

CRABB, GEORGE. *English Synonyms Explained in Alphabetic Order.*

FALLOWS, SAMUEL. *Complete Dictionary of Synonyms and Antonyms.*

FERNALD, J. C. *English Synonyms and Antonyms.*

GRAY, A. K. *Dictionary of Synonyms.*

MARCH, F. A., *and* F. A., JR. *Thesaurus Dictionary of the English Language.*

ORDWAY, E. B. *Synonyms and Antonyms.*

ROGET, P. M. *Thesaurus of English Words and Phrases.*

SMITH, C. J. *Synonyms Discriminated.*

SOULE, RICHARD. *Dictionary of English Synonyms.*

4. *Homonyms.*

The student should not confuse *synonyms* with *homonyms*, which are words of approximately the same pronunciation but with a different meaning. A list of the more common is given below: —

bear, bare; rein, rain, reign; read, red; lead, led; right, rite, wright; leak, leek; meat, meet, mete; cellar, seller; desert, dessert; two, too, to; dough, doe; tow, toe; soar, sore; way, weigh; ton, tun; done, dun; tear, tare; tier, tear; wave, waive; sight, site; wear, ware; hair, hare; loan, lone; hail, hale; bale, bail; flee, flea; bough, bow; road, rode, rowed; rough, ruff; sail, sale; mail, male; ail, ale; slight, sleight; faint, feint; beau, bow; so, sew, sow; know, no; deer, dear; fair, fare.

EXERCISES

1. Discuss the following quotations: —

   (*a*) "Spoken language is born of any two or more associated human beings. It grows, matures, assimilates, changes, incorporates, excludes, develops, languishes, decays, dies utterly, with the societies to which it owes its being." A. J. ELLIS: *On the History of Voice.*

   (*b*) "The history of the single word *bedlam* cannot be completely understood without some knowledge of the history

of Europe and Asia for more than fifteen hundred years. . . . Words are the signs of thought and thoughts make history." GREENOUGH *and* KITTREDGE: *Words and their Ways in English Speech.*

(*c*) "The English tongue has become a rank polyglot, and is spreading over the earth like some hardy plant whose seed is sown by the wind." R. H. BELL: *The Changing Values of English Speech.*

(*d*) "There can be no rational doubt, I think, that the English language has gained, and is gaining, enormously by its expansion over the American continent. The prime function of a language, after all, is to interpret the 'form and pressure' of life — the experience, knowledge, thought, emotion, and aspiration of the race which employs it." WILLIAM ARCHER: *America To-day.*

2. Which of the following expressions is the more forceful? Why?

(*a*) "Boys, if I ever have a chance to hit slavery, by God, I'll do it hard!" ABRAHAM LINCOLN.

(*b*) "Boys, if I should ever have an opportunity to smite slavery, I shall do so with great force." Quoted by R. H. BELL: *The Changing Values of English Speech.*

3. Find the derivation and meaning of the following words: —

(*a*) incentive, chimera, instigation, meander, aggravate;

(*b*) precocious, prevent, scintillate, dandelion, faculty;

(*c*) bedlam, chastise, exasperate, mollycoddle, desultory;

(*d*) classic, spoil, capricious, petrel, term.

4. Find the source of the following words: —

(*a*) vaudeville, phenomenon, cactus;

(*b*) savant, focus, cherub;

(*c*) technique, opera, formula;

(*d*) brunette, curriculum, employee.

5. From what languages are the following words derived? Give the roots when possible.

(*a*) contemplate, lieutenant, cargo, attention, consols, pandemonium;

(*b*) osteology, grotesque, leg, quixotic, telephone, poem;

(*c*) philosophy, wigwam, unique, mutton, hypnotism, flounder;

(*d*) adobe, pander, algebra, omnibus, architecture, sherry;

(*e*) eclogue, aeroplane, retrogression, incarnadine, impassive, hydraulic.

6. Are the following expressions in good use? Consult the dictionaries.

reckon, nights, to fire out, settle the hash, pal, pulling the wires, cinch, blizzard, swallow-tail, in the soup, monkey with, stranded, kick the bucket, try it on the dog, go back on your word, freeze to.

7. Distinguish between the words in the following groups: —

thing, affair; timber, lumber; notice, mention; puerile, juvenile; homicide, murder; writer, author; ingenious, ingenuous; drink, quaff; word, term; invent, discover; human, humane; whole, complete, entire; single, sole, unique, solitary; abominable, execrable; illusion, delusion; tale, story; say, tell; spurt, spout; method, manner; way, means; speak, talk; astronomy, astrology; generally, usually; foresight, providence; fable, parable.

EXERCISES ON SYNONYMS

1. Find as many words as possible which you consider to be exactly synonymous. Look them up in the dictionary and see if there is any distinction to be made.
2. Find the precise distinction to be made between: —

rich, wealthy	pause, interval
indifferent, callous	disconnected, interrupted
silent, quiet	collect, assemble
swift, rapid	facsimile, copy
nimble, agile	semblance, similitude
clothing, costume	bright, vivid
vesture, attire	gaudy, showy
interpose, interject	certain, infallible
origin, source	cognizant of, acquainted with
ascribe, attribute	hackneyed, trite
approaching, impending	erudite, learned
new, novel	extensive, vast

transient, evanescent	actual, veritable
temporary, provisional	vertical, perpendicular
perpetual, eternal	engaged, occupied

3. Make a list of words which you hear on the campus or at home which are vague and general because the user lacks a knowledge of synonyms or fails to use a more exact term; e.g., *great* is often used instead of *good, excellent, interesting, amusing, novel,* or *surprising.* Find approximate equivalents for the words on your list.
4. Take a stanza of poetry or a paragraph of prose and paraphrase it, i.e., express as nearly as possible the same ideas in your own words.
5. Translate into English a passage from Greek, Latin, Italian, Spanish, French, or German. Give as many equivalents as possible for each of the foreign words, and then select those that most accurately express the author's meaning.

REFERENCES

Aikin, W. A. *The Voice; an Introduction to Practical Phonology.*

Baldwin, C. S. *Composition Oral and Written,* pp. 126–41; 147–62.

Bell, R. H. *The Changing Values of English Speech.*

Brown *and* Barnes. *The Art of Writing English,* pp. 83–118.

Carpenter, G. R. *Rhetoric and English Composition,* pp. 201–38.

Cody, Sherwin. *The Art of Writing and Speaking the English Language. Word Study,* pp. 44–90.

Emerson, O. F. *The History of the English Language.*

Espenshade, A. H. *Essentials of Composition and Rhetoric,* pp. 287–329.

Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric,* pp. 345–70.

Greenough, J. B. *Words and their Ways in English Speech.*

Herrick *and* Damon. *New Composition and Rhetoric for Schools,* pp. 221–54.

Hill, A. S. *Beginnings of Rhetoric and Composition,* pp. 379–411.

Hill, A. S. *Principles of Rhetoric,* pp. 74–246.

Jones, D. D. *The Technique of Speech.*

Krapp, G. P. *Modern English.*

Linn, J. W. *The Essentials of English Composition,* pp. 86–101.

Lockwood, S. E. H. *Lessons in English,* pp. 1–65.

Nesfield, J. C. *Manual of English Grammar and Composition* pp. 211–65; 304–40.

Newcomer *and* Seward. *Rhetoric in Practice,* pp. 136–64; 292–309.

Noyes, E. C. *Basic Principles in Oral English.*
Scott, F. N. *Essays on Style, Rhetoric, and Language*, pp. 195–233.
Skeat, W. W. *English Dialects from the Eighth Century to the Present Day.*
Smith, L. Pearsall. *The English Language.*
Taylor, Isaac. *Words and Places.*
Thomas *and* Howe. *Composition and Rhetoric*, pp. 187–201.
Ward, C. C. *Oral Composition.*

5. SOME COMMON LATIN ROOTS

[Note: Genitives of nouns and principal parts of verbs are not given unless they are likely to be needed for simple word-analysis.]

acer, sharp
ager, field
ago, agere, egi, actum, to rouse or stimulate
albus, white
alter, other
amare, to love
ambulare, to walk
amicus, friend
amor, love
annus, ring or year
aqua, water
arare, to plough
audio, audire, audivi, auditum, to hear
aurum, gold
avis, bird
bene, good or well
bonus, good
bos, bovis, ox
brevis, short
cado, cadere, cecedi, casum, to fall
canis, dog
cantare, to sing
capio, capere, cepi, captum, to take
cedo, cedere, cessi, cessum, to go
celer, quick
centum, a hundred
cor, cordis, heart
corpus, corporis, body
crux, crucis, cross
dexter, right
deus, god
dominus, master
domus, house
dormire, to sleep
duo, two
dux, ducis, leader
ego, I
eo, ire, ivi, itum, to go
facio, facere, feci, factum, to do or make
felix, happy
fero, ferre, tuli, latum, to carry
fidus, faithful
finis, end
fortis, strong
frater, brother
habeo, habere, habui, habitum, to have or hold
homo, hominis, man
juvenis, young
lac, lactis, milk
lego, legere, legi, lectum, to read or to pick out
leo, leonis, lion
lex, legis, law
liber, book
liber, free
lingua, tongue
locus, place
lux, lucis, light

magister, master
mater, mother
manus, hand
mare, maris, sea
medium, middle
mirare, to wonder
miser, wretched
mitto, mittere, misi, missum, to send
navis, ship
niger, black
nihil, nothing
novus, new
nox, noctis, night
pater, father
pendo, pendere, pependi, pensum, to hang
pes, pedis, foot
plicare, to fold
pono, ponere, posui, positum, to put
porta, door
princeps, principis, chief or leader
ridere, to laugh
scribo, scribere, scripsi, scriptum, to write
senex, old
soror, sister
spirare, to breathe
sto, stare, steti, statum, to stand
terra, earth or land
traho, trahere, traxi, tractum, to draw
umbra, shadow
unus, one
urbs, urbis, city
velox, swift
venio, venire, veni, ventum, to come
veritas, truth
verto, vertere, verti, versum, to turn
video, videre, vidi, visum, to see
vir, man
virtus, strong
vivo, vivere, vixi, victum, to live
vocare, to call
volo, velle, volui, to wish
vox, vocis, voice

6. PREFIXES

Prefix	*Meaning*	*Examples*
a, ab	from, away	abnormal, abdicate, avert, absent
a, an	without, not	aseptic, anæsthetic
ad	to	adjust, adjourn, administer
ambi	around, both	ambidextrous, ambiguous
ante	before	anteroom, antedate, antecedent
auto	self	automatic, automobile, autograph
anti	against, opposite	antithesis, antagonist, antarctic, antipodes
bene	well	beneficent, benediction
bi	two, twice	bisect, bicycle, biscuit
circum	around	circumscribe, circumvent, circumstance
con	together, with	concur, connect, contend
contra	against	contradict, contraband, contrast
de	from, down from	dejected, delegate, degrade, dethrone
dis	apart, away, opposite, not	dispatch, dismiss, dishonor, disappear, dismount
dia	through, around	diameter, dialogue, diagonal
epi	upon	epitaph, epiphenomenon, epigram
eu	well	euphemism, euphony
ex	out of, from	expel, exodus, exhume, export
hetero	different	heterodox, heterogeneous
hypo, hyph	under	hypothesis, hypocrite, hyphen

Prefix	*Meaning*	*Examples*
in	not	inconsistent, inelegant, infirm, inexpensive
in, en	in, into, among	invade, include, entice
inter	between	interpose, interurban, intervene, intercourse
intro	within, against	introspective, introduce
mono	single	monograph, monorail, monarchy
non	not	non-alcoholic, nonentity, nonsense
ob	against, in the way	obtrude, obstruct, object
pan	whole, all	Pan-American, pantheist, panorama
per	fully, through	pervert, perfervid, perpetual, perspire
peri	around, about	perimeter, peristyle, periphrasis
post	after	postpone, postmortem, postscript, posthumous
pro	for, forward	propose, programme, proceed, protract, pronoun, prophet
re	back, again	renew, reiterate, repress, rejoin
retro	backward	retrospect, retrograde
se	aside	seclude, secede, segregate, secure
semi	half, partly	semi-circular, semi-annual
sub	under	subway, subnormal, subject, subsist
super	over, above	supercilious, superfine, superficial
syn	together with	synthesis, syntax, syndicate
tele	afar	telescope, telephone, telegraph
trans	beyond, across	transgress, transatlantic, transmit, translate
tri	three, thrice	trisect, triangle, triplets
ultra	beyond	ultramontane, ultramarine, ultraliberal
un, uni	one	unicorn, unanimous

7. SUFFIXES

Suffix	*Meaning*	*Examples*
-able, -ible	capable of being	serviceable, credible
-ace, -acy, -ance, -ancy	state of being	disturbance, obedience, disgrace, menace, secrecy, continuance, privacy, bankruptcy, constancy
-age	act or condition	dotage, marriage, bondage, pilgrimage, breakage
-al, -eal, -ial	relating to, that which, on account of	judicial, credentials, refusal
-an, -ean, -ian	one who, relating to	American, statistician, human, pagan
-ant	adj.: being noun: one who	resonant, vacant attendant, servant
-ar, -er	relating to, like	lunar, vulgar, solar, spectacular
-ary	adj.: relating to noun: one who place where	residuary, contrary dignitary sanctuary
-ate	adj.: having quality of noun: one who verb: to make	fortunate, desolate, accurate prelate, advocate celebrate, agitate, stimulate,
-cle, -acle, -icle, -cule	little	animalcule, particle, molecule, pinnacle
-ee	one who is (object of action)	trustee, employee, biographee, devotee
-eer	one who does (subject of action)	pamphleteer, auctioneer, engineer, volunteer

Suffix	*Meaning*	*Examples*
-en	(1) little (2) made of	maiden, kitten earthen, golden
-ence -ency	state or quality of	independence, violence, dependency
-ent	adj.: being noun: one who	dependent, patient resident, student, president
-et, -let	little	lancet, pocket, locket, leaflet, rivulet
-fic	causing, producing	soporific, terrific, beatific
-fy, -ify	to make	magnify, simplify, pacify, modify, crucify
-hood	state, condition	motherhood, manhood, knighthood
-ic	like, made of	plastic, magic, tragic, dramatic
-ice	that which	artifice
-id	pertaining to	squalid, placid, morbid
-ile	relating to	puerile, imbecile, servile
-ion	act or state of being	coercion, fusion
-ity, -ty	state or quality of being	unity, vicinity, falsity, cruelty
-ist, -ite	one who	optimist, theist, colonist, suburbanite, dentist, anchorite
-ive	relating to	legislative, decorative, captive
-ise, -ize	to make	colonize, memorize
-kin	little	napkin, lambkin
-less	without	hopeless, worthless, sleepless
-ment	state of being, act	amendment, development, concealment, nourishment
-or, -ar, -er	one who, that which	elector, engraver, sailor
-ory	relating to, place where that which	dormitory, factory, directory, ambulatory, compulsory, dilatory
-ose, -ous	abounding in	verbose, grandiose, beauteous, jocose, dangerous
-some	full of	troublesome, quarrelsome, burdensome
-tude, -itude	condition, quality of	beatitude, aptitude, servitude
-ule	little	capsule, globule
-ure	act, state, that which	tenure, expenditure, seizure, verdure
-ward	turning to	heavenward, earthward, forward, northward
-wright	doer, worker	cartwright, shipwright

8. ENGLISH WORDS FOR ANALYSIS

[After the student has memorized the list of Latin roots on page 133, and the prefixes and suffixes on pages 134 and 135, he will be able to tell from what Latin words the English words in the following list have been derived. He will see, for instance, that *velocipede* is from *velox* and *pes;* that *rejuvenate* is from *re* (prefix), *juvenis*, and *ate* (suffix), etc.]

lucent	library	legitimate
translucent	legal	lacteal
pellucid	crucify	brevity
collocation	cruciform	perambulator
dislocate	incorporeal	acrid
linguistic	election	aviary
liberty	legible	beneficial

egotist
bovine
agricultural
liberate
predominate
dominion
infinite
fortify
fraternize
confident
centennial
semi-annual
dexterity
incorporate
manufacture
marine
missionary
dismiss
admission
remit
admiration
miserable
annihilate
naval
negro
equinox
pedestal
velocipede
verity
virile
complicate
implicate
suspense
dependent
inspiration
conspiracy
invert
perspiration
vivacious
dormitory
perception

captivate
incantation
cantata
ambulance
abbreviate
celerity
deity
dual
felicity
defer
reference
sorority
magistrate
paternal
state
statue
suburban
convocation
invisible
virtuous
involuntary
umbrageous
captivity
receptive
receipt
encourage
cardiac
auriferous
arable
ridiculous
portal
manual
convene
intervention
prevent
domestic
agitate
amorous
concede
principal
interurban

corporeal
subterranean
juvenile
reinstate
distract
contract
protracted
risibility
pedestrian
inscription
script
revision
ambidextrous
alternate
impend
commission
repository
perennial
auditory
preference
conference
precede
factory
perfect
leonine
rejuvenate
inception
reversion
senility
amicable
proscribe
albino
habit
recede
statute
occasion
vivify
composite
renovate
album
export

9. THE IDIOMATIC USE OF PREPOSITIONS

abatement of
abhorrence of
absolve from
abstain from
accord to (trans.)
accord with (intrans.)
accuse of
acquit of
adapted for (by nature, for a purpose)
adapted to (to a thing, intentionally)
adjacent to
advanced towards
adverse to
affinity to or between
afraid of
agreeable to
agree to (proposals)
agree among
agree with (persons)
angry at (things or persons)
angry with (person)
ashamed of
attend to (something)
attend upon (person)
averse to
avoidance of
bestow upon
boast of
call upon, on (person)
call for (thing)
careful of
careless of
change for (a thing)
change with (a person)
coincident with
compare with
comply with
concur with or in
confer on (trans.)
confer with (intrans.)
confide in (intrans.)
confide to (with) (Trans.)
conform to (with)
confused with, by
consisted of
consonant with, by
convenient to (a person)
convenient for (a purpose)
conversant with
convert to, into
correspond to (things)
correspond with (persons)
deal in (things)
deal with (persons)
dependent on or upon
derived from
derogate from
derogatory to
deserving of
desist from
devoted to
die of, by
differ from (statement, opinion)
differ with (person)
different from (not *to*)
diminution of
disappointed in (thing obtained)
disappointed of (thing not obtained)
dissent from
diverge from
empty of
entrust to
exception to (a statement)
expert in
far from
fit for
fixed upon
free from
frightened at, by
full of
give to
glad of, at
independent of

inferior to
insist upon
involve in
lay hold of, on
listen to
martyr for (cause)
martyr to (disease)
need of, for
obedient to
observance of
opposed to
outraged by
part from (person)
part with (thing)
pleased with
prejudice against
prejudicial to
present with, to
prevail upon, over
profit by
proud of
reconcile to (person)
reconcile with (thing, statement)
recreant to
refrain from
regardless of
replete with
resemblance to
resolve on
restrain from
similar to
subordinate to
suitable for
superior to
sympathize with
take hold of
talk with, to
taste (noun) for (art)
taste (verb) of (food)
think of
thirst for, after (knowledge)
tired of (thing)
tired with (action)
trust in, to
unmindful of
wait for (person, thing)
wait upon (person)
worthy of

REFERENCES

Baker *and* Abbott. *English Composition*, pp. 143–76.

Bell, R. H. *The Changing Values of English Speech.*

Butler, G. P. *School English*, pp. 13–118.

Carpenter, G. R. *Exercises in Rhetoric and English Composition*, pp. 18–38.

Carpenter, G. R. *Rhetoric and English Composition*, pp. 24–57.

Cody, Sherwin. *The Art of Writing and Speaking the English Language. Dictionary of Errors.*

Espenshade, A. H. *Essentials of Composition and Rhetoric*, pp. 287–317.

Gaskell, G. A. *How to Write for the Press*, pp. 45–60.

Genung, J. F. *The Working Principles of Rhetoric*, pp. 46–138.

Greenough, J. B. *Words and their Ways in English Speech*, pp. 55–79.

Hanson, C. L. *English Composition*, pp. 142–66.

Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 145–67; 246–366.

Hill, A. S. *Beginnings of Rhetoric and Composition*, pp. 412–95.

Hill, A. S. *Principles of Rhetoric*, pp. 1–73.
Hitchcock, A. M. *Rhetoric and the Study of Literature*, pp. 6–68.
Knowles, F. L. *Practical Hints for Young Writers*, pp. 18–32.
Krapp, G. P. *Modern English*, pp. 183–285.
Lockwood, S. E. H. *Lessons in English*, pp. 118–78.
Matthews, Brander. *Parts of Speech*.
Nesfield, J. C. *Manual of English Grammar and Composition*, pp. 150–209.
Nesfield, J. C. *Senior Course of English Composition*, pp. 19–106.
Nichol, John. *English Composition*, pp. 33–63.
Shaw, Edward R. *English Composition by Practice*, pp. 29–54; 125–38; 153–74.
Strang, H. I. *Exercises in English*, pp. 82–93.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 161–87.
Thorndike, A. H. *Elements of Rhetoric and Composition*, pp. 278–321.
Williams, R. O. *Some Questions of Good English*.
Williams, William. *Composition and Rhetoric by Practice*, pp. 38–145.
Wendell, Barrett. *English Composition*, pp. 41–75.
Woolley, E. C. *Handbook of Composition*, pp. 143–71.

10. FOREIGN WORDS COMMONLY USED IN ENGLISH

[It is to be noted that of these words a small proportion have already become established as good English, many are undergoing the process of being anglicized, and a few are still actual foreign words.]

addendum, L.
al fresco, It.
alias, L.
alibi, L.
alumnus, L.
amanuensis, L.
animus, L.
à propos, F.
atelier, F.
bagatelle, F.
bijou, F.
bizarre, F.
blasé, F.
bonhomie, F.
bonne, F.
bourgeois, F.
camaraderie, F.
campanile, It.
canaille, F.
caveat, L.
cerise, F.
champignon, F.
chapeau, F.
château, F.
châtelaine, F.
chef, F.
chic, F.
clientèle, F.
coiffure, F.
concierge, F.
confrère, F.
contretemps, F.
cortège, F.
datum, L.
débris, F.
début, F.
décolleté, F.
dénouement, F.
dictum, L.
difficile, F.
dilettante, It.
distrait, F.
éclat, F.
embonpoint, F.
encore, F.
endimanché, F.
ennui, F.
ensemble, F.
entrée, F.
entrepreneur, F.
erratum, L.

exit, L.
extempore, L.
façade, F.
fakir, Hind.
fiancé, F.
fiasco, It.
fiat, L.
finis, L.
foyer, F.
fracas, F.
garçon, F.
gaucherie, F.
genre, F.
gratis, L.
hareem, Arab.
imbroglio, It.
interim, L.
kiosk, Turk.
legerdemain, F.
littérateur, F.
masseur, F.
matinée, F.
meerschaum, Ger.
ménage, F.
nuance, F.
parvenu, F.
passe-partout, F.
pension, F.
personnel, F.
porte cochère, F.
pourquois, F.
protégé, F.
quasi, L.
raconteur, F.
recherché, F.
répertoire, F.
résumé, F.
rôle, F.
savant, F.
séance, F.
serviette, F.
siesta, Sp.
soi disant, F.
soirée, F.
stet, L.
supra, L.
vale, L.
valet, F.
versus, L.
vide, L.

Note: Careful distinction should be made between masculine and feminine forms in those words which have retained their foreign gender-inflections.

The French adjective ending in *é* is masculine, and that ending in *ée* is feminine: —

déshabillé, déshabillée; né, née; decolletée.

French nouns derived from adjectives ending in *é* or *ée* usually preserve a gender distinction: —

fiancé, fiancée; protégé, protégée; divorcé, divorcée.

The word *employee* has become established in the feminine form, but is applied to workers of both sexes; some careful people, however, distinguish between *employé* and *employée.* A few words have come over to us as feminines and retain the *ée:* —

matinée; negligée; entrée.

Some French nouns ending in *eur* retain the foreign distinctions for gender: —

masseur, masseuse; poseur, poseuse; raconteur, raconteuse.

The Latin *alumnus* retains its foreign forms: —

Masculine: Singular, *alumnus;* plural, *alumni.*
Feminine: Singular, *alumna;* plural, *alumnæ.*

The use of foreign words and phrases is not in good taste; it is likely to be regarded as an affectation. There are a few situa-

tions which permit the use of foreign words because there are no established English words which will serve the purpose; in such cases, no one will take exception to the introduction of words from another language.

II. PHRASES FROM FOREIGN LANGUAGES

à bas, F., down with
ab ovo, L., from the egg; from the beginning
ad infinitum, L., on to eternity; for ever
ad libitum, L., at pleasure
ad valorem, L., according to value
ætatis, L., of age; aged [abbrev., æt.]
a fortiori, L., with stronger reason
à la, F., in the manner of
à la carte, F., according to the bill of fare
à la mode, F., in the usual way; fashionably
alma mater, L., benign mother; the college from which one has been graduated
amende honorable, F., satisfactory reparation or atonement
amour propre, F., self-love; vanity
annus mirabilis, L., a year of wonders
a posteriori, L., from effect to cause
a priori, L., from cause to effect
aqua vitæ, L., water of life; alcohol; brandy
argumentum ad absurdum, L., an argument carried to absurd lengths
au fait, F., well informed; complete
au revoir, F., until we meet again; good-bye
auto da fé, Port., the burning of heretics; literally, "an act of faith."
bas bleu, F., blue-stocking; a literary woman
belles lettres, F., polite literature
bête noire, F., something especially disliked or feared
billet doux, F., a love letter
bona fide, L., in good faith; genuine
bon jour, F., good day; how do you do?
bon mot, F., a jest; a witticism
bon vivant, F., a jolly fellow; one who lives well
bon voyage, F., a pleasant journey
bric-à-brac, F., miscellaneous ornaments in a house
carte blanche, F., complete liberty
casus belli, L., the cause of strife
cause célèbre, F., a celebrated case
chef d'œuvre, F., a masterpiece
comme il faut, F., as it should be; proper
compos mentis, L., of sound mind
coup d'état, F., a stroke of statesmanship
coup de grâce, F., finishing stroke
cul de sac, F., a blind alley
cum grano salis, L., with a grain of salt; with some allowance
cum laude, L., with praise

de bonne heure, F., early; in good time
de facto, L., in fact; actually existing or done; (Law) without reference to title
de novo, L., anew; from the beginning
Deo volente, L., God being willing; [abbrev., D.V.]
dernier cri, F., the latest thing
de trop, F., out of place; not wanted; superfluous
deus ex machina, L., a god from the machine; a person who arranges a difficulty with incredible ease
dolce far niente, It., sweet idleness
dramatis personæ, L., the people of a play
eau de vie, F., water of life; brandy
enfant terrible, F., a terrible child
en route, F., on the way
entente cordiale, F., cordial understanding
entr'acte, F., interval between acts at the theater; music played between acts
en train, F., about to
entre nous, F., between ourselves
e pluribus unum, L., one out of many
esprit de corps, F., the animating spirit of a group of people
et cætera, L., and so forth; [abbrev., etc.]
et sequentia, L., and following
ewig weibliche, Ger., the eternal feminine
ex cathedra, L., from the chair of authority
ex officio, L., by virtue of office
ex post facto, L., by a subsequent act
faute de mieux, F., for lack of better
faux pas, F., a blunder
Fidus Achates, L., a faithful friend
fin de siècle, F., end of the century; modern
flagrante delicto, L., in the commission of the crime
genius loci, L., the spirit of the place
habeas corpus, L., "have the body"; a writ to produce a person before a court
hic jacet, L., here lies
hors de combat, F., out of the struggle; vanquished
hors d'œuvre, F., a side-dish
infra dignitatem, L., beneath one's dignity; (abbrev., infra dig.)
in loco parentis, L., in place of the parent
in medias res, L., in the midst of things
in statu quo, L., in the same condition
in toto, L., entirely
ipse dixit, L., he himself said it; a hard and fast dogma
ipso facto, L., by the deed itself
laissez faire, F., let things take their course
lapsus linguæ, L., a slip of the tongue
locum tenens, L., proxy; substitute
magnum bonum, L., a great good
magnum opus, L., a great work
mauvaise honte, F., false modesty; shyness
mens sana in corpore sano, L., a sound mind in a sound body
mirabile dictu, L., wonderful to say

modus operandi, L., way of doing; method
multum in parvo, L., much in little
mutatis mutandis, L., necessary changes being made
ne plus ultra, L., nothing more beyond; the end
nom de plume, F., pen name; pseudonym
non sequitur, L., it does not follow; an unwarranted conclusion
nota bene, L., take notice; [abbrev. N.B.]
nouveau riche, F., a newly-rich person
obiter dictum, L., said in passing
on dit, F., they say
par excellence, F., of the highest type
pari passu, L., with equal pace; together
per capita, L., by the head
per se, L., considered by itself
persona non grata, L., an undesired person
pièce de résistance, F., the most substantial dish at a meal
pinxit, L., he painted it
point d'appui, F., point of support
Poste Restante, F., General Delivery
pour-boire, F., drink money, tip
pour prendre congé, F., to say good-bye; [abbrev. P.P.C.]
post mortem, L., after death
prima facie, L., on the first view
pro tempore, L., for the time being
quid pro quo, L., one thing for another
quien sabe, Sp., who knows?
raison d'être, F., a reason for existing
sang froid, F., cool blood; composure
savoir faire, F., presence of mind; skill, tact
savoir vivre, F., good breeding; easy manners
semper idem, L., always the same
sine die, L., without a day appointed
sine qua non, L., a necessary condition
sotto voce, It., in an undertone
sui generis, L., of its own species; unique
tableaux vivants, F., living pictures
table d'hôte, F., public dining-table; a meal served at a fixed price
tant pis, F., so much the worse
tempus fugit, L., time flies
terra firma, L., solid earth
tête-à-tête, F., opposite; in private conference
tout-à-l'heure, F., presently
très bien, F., very well
ultima Thule, L., the furthest limit
vade mecum, L., "go with me"; a constant companion
veni, vidi, vici, L., I came, I saw, I conquered
verbatim et literatim, L., literally; word for word
via media, L., a middle course
vice versa, L., in the contrary fashion
vis-à-vis, F., opposite; facing
vivâ voce, L., by word of mouth
vox populi, L., the voice of the people

12. STYLE

1. *Relation of content to form.*

1. There are two factors or elements which go to make up a piece of literary composition, whether it be written or spoken: —

(*a*) Material, subject-matter, content, or substance.

(*b*) Method, manner, style.

Both of these are found in all written work, as in every other kind of fine art. Just as the quantity or the quality of the subject-matter varies in different writers or in the same author at different times, so the amount of attention given to method, or the quality of skill displayed in the style or manner of treating the material, varies in different writers and in the same author at different stages of his literary development. In learning to write we generally become familiar first with the more obvious and mechanical side of the process: with the collection and arrangement of the material, and with the qualities which these processes involve, — accuracy, clearness, proportion, and emphasis.

2. Familiarity with the essential qualities of good method or style in writing is, however, no less important. From the fact that it is less tangible than the material or ideas expressed, and that it involves appreciation and taste, style is an element in composition which is usually considered later, partly because it involves the former process as a preliminary step, and partly because the writer himself becomes conscious of style as a factor in writing only after he has acquired a cer-

tain amount of skill and facility in handling his material. In writing, as in any art, style comes only after long practice, observation, and appreciation of the possibilities involved in the material.

3. It must be remembered, however, that where there is subject-matter expressed in words, there is also style of some sort. It may not be good literary style but, even if it is commonplace and untrained, it is nevertheless style. In writing, so much of the effect made upon the reader depends upon the manner in which the ideas are expressed that the study of style becomes a necessary part of the training of any one who wishes to write as well as he can. The best selection and arrangement of material may be spoiled by a lack of attention to expression, just as an excellently constructed address may fail entirely in its effect on account of poor delivery.
4. Style is a relative matter. There is no one style which is best at all times and for all subjects, any more than in social history there has at all times been one standard for the manners of people. Technique in writing has changed and developed just as it has in painting or music. Style depends upon two external or mechanical conditions: —

(*a*) *The subject.*

Not all subjects call for the same manner of treatment. Serious, formal, and controversial subjects will be found in general to be distinct in style from those that are humorous, informal, or commonplace. An old gentleman does not wear the same cut of clothes that a college student does.

(*b*) *The occasion.*

The purpose for which the writing is done has an important influence as a conditioning factor in style. The more formal or serious the occasion, the more formal and serious the style becomes. One does not wear the same clothes at a formal dinner as at business.

2. *Style as an expression of personality.*

Style is a personal matter. Not all people writing on the same subject will express their ideas in the same language, nor will they approach the same idea from the same direction. Just as all people dress themselves differently unless the conventions of some particular occasion demand similarity, so in writing every one dresses his thoughts differently in words, unless the occasion (e.g., formal invitation, vote of thanks) demands the suppression of personality to some stereotyped form of expression.

It is when a man is not constrained by subject or occasion that his individuality or personality shows itself most strongly and reveals what manner of man he is. So also in writing, when a man is not hampered by the restraints of subject or occasion, he reveals his personality in writing, — that is, his style. Style in writing, then, is the personality of the author added to the subject which he is treating. The commonplace person will have a commonplace style. The student should realize at the outset that the finest qualities of style cannot be taught, and that there are some excellences which cannot be reduced to rule. Certain qualities can be taught; others can be imitated; the highest and the best can be developed only by the effort of one's own will and because one has some literary talent to develop. Not every one, therefore,

will become a great stylist, but every one can learn to become a better or a more pleasing writer by conscientiously paying attention to the way in which he expresses his ideas, to the general tone of his work, and to the choice of the particular words which he uses;

The careful study of authors of good repute who have shown a mastery of style will do much

(*a*) to develop in the student an appreciation of what good style is, just as listening to good music or visiting great art galleries will train the student's ear and eye. The process is partly emotional and partly intellectual, and neither of these aspects should be developed at the expense of the other.

(*b*) to reveal some of the special means by which the good writer obtains his effects. These may be only the tricks of the trade or they may be the true evidences of the master-hand. Details of technique should never be slavishly imitated, but should be adapted by the student to his own personal needs. Mere imitation will never develop individuality.

3. *Technique and æsthetics of style.*

1. The technique of prose style is not a permanently fixed and prescribed thing. It has grown and developed just as have the methods of any other art. The style of Milton, of Addison, and of Carlyle, for instance, represent steps in this development. Some of the differences are due to the personalities of the three writers and some are due to the ideals and interests of the literary ages in which they lived. It will be impossible, therefore, to lay down universal rules for the technique of style. The most that can be done is to suggest certain practices which the best writ-

ers of to-day seek to avoid. In addition to keeping clear of these faults, the writer must realize that the positive development of style is a personal matter, and that it depends upon his sensibility, his perseverance, and his own skill in using words. The writer will do well to follow the suggestions in the more obvious and mechanical rules for style given below, unless it seems advisable to disregard them for the purpose of producing some specific effect.

2. A succession of very short sentences should not be used except for some specific effect, such as rapidity in narrative or emphasis in argument.
3. Sentences should be constructed in such a way that the voice, in reading, will not be brought to an abrupt change or stop before the end of the thought is reached.
4. The general practice of disregarding smoothness and finish is to be guarded against, but revision should not be carried to such an extent that the qualities of interest and emphasis are lost.
5. Gaps in thought should not be left between sentences, because the reader may not be able to see clearly the connection of ideas. As a result, the style seems disconnected and abrupt.
6. A change of tone between that of the beginning and the end should be avoided unless some good reason justifies the variation.
7. It is not desirable to introduce too many or too unfamiliar allusions, or to use hackneyed or foreign quotations.
8. A straining for effect and all obvious artificialities should be avoided. It is well to eliminate anything in vocabulary, phraseology, or sentence

structure which becomes so frequent, obvious, or artificial as to be called a mannerism.

9. Do not use affected, over-elegant, or flowery expressions.

The use of "high-flown" sentimental language is technically named "fine writing." It is under all circumstances to be eschewed. See *Hackneyed Expressions*, pages 185–88.

10. Do not use poetic or obsolete words in ordinary discourse.

Avoid such expressions as *o'er*, *'neath*, *ope*, *dight*, *quoth*, *erst*, *whilom*, *morn*, *eve*, *swain*, *kine*, *cot* (for *cottage*), *eld*, *yore*, *wend*, *yea*, *nay*, *'mid*, *dwelt*.

11. Do not use *we* or any circumlocution for the pronoun *I*.

There is nothing to be apologized for in the unaffected use of the pronoun in the first person singular.

12. Do not use contractions, except in very familiar and personal discourse.

Expressions like *can't*, *did n't*, *would n't*, and *have n't* do not properly belong in any sort of serious literary material except familiar letters and the personal essay. Even in these forms of expression they should be used with caution.

13. Do not use initials, dashes, blanks, or stars instead of names.

The affected, old-fashioned method of abbreviating names or suggesting them by symbols is now considered bad form. If you do not want to give a real name, invent one.

14. Avoid the indefinite use of *you* and *they*.

Repetition and redundance

1. Repetition of important words should be avoided.

Using the same word or words several times in close succession shows a scanty vocabulary and an indifference to the

demands of variety. It is especially to be deprecated in so-called "literary" discourse, in which the style is supposed to add to the interest of the material.

Undesirable: The stranger had not stood there long before he heard a strange sound behind him; it was a long liquid trill, such as he had never heard before.

Here the words *strange*, *stranger*, *heard*, *long*, and *before* give an unpleasant effect of carelessness on the part of the writer.

Better: When the stranger had stood there only a few moments, he was startled by a peculiar sound behind him; it was a long liquid trill, such as he had never heard before.

Bad: Many of the incidents are real, but those which are not are so cleverly woven into the real ones that we almost feel that the whole story is real. The charm of the book lies in the author's power to depict the real life of the English middle class.

The repetition of the word *real* is awkward. The whole passage ought to be revised.

Caution: Repetition is always to be preferred to inaccuracy or clumsiness. There are cases, especially in technical discourse, in which only certain words of specific and restricted meaning can be employed to express the idea intended; to attempt to substitute other words would be both futile and irrational. There are times, also, when trying to avoid repetition produces merely a strained and awkward effect. The rule given above must be applied with discretion.

2. In general, a sentence should not contain more words than are necessary for the expression of the thought.

Redundance is the use of superfluous words. It is ordinarily the result of confused thinking; hence the best method of avoiding redundance is to organize and define one's thoughts.

Bad: He gave out a statement which announced that the meeting had been postponed and would not occur until later.

Better: He announced that the meeting had been postponed.

Bad: The autobiography of my life would be of small interest to my friends.

Better: My autobiography would be of small interest to my friends.

Bad: There were five thousand people heard the speech.

Better: Five thousand people heard the speech.

Bad: These distinguished celebrities will speak at the meeting.

Better: These distinguished persons will speak at the meeting.

3. The double negative is not in good use.

When two negatives are used in the expression of one thought, the second negative counteracts the force of the first, so that an affirmative idea is conveyed.

Incorrect: I did n't have no time for that sort of thing.

Correct: I had no time for that sort of thing.

Incorrect: I could n't hardly give up the plan.

Correct: I could hardly give up the plan.

Euphony

1. Avoid harsh combinations of sound.

To discover such undesirable combinations, read your work aloud.

Bad: A thousand sensational hypocrisies.

Bad: Sedgett's harassing stipulations restrained him sufficiently.

In cases like those given above, the diction must be completely revised.

2. Avoid jingles.

Anything that suggests rhyme in prose is objectionable.

Bad: I read in his eye that it was a lie.
I fully intend to go on to the end.
He spoke of periodical general physical catastrophes.

3. Avoid frequent alliteration.

The use of alliteration indicates self-consciousness and an undue straining for effect.

Bad: She would fain have forgotten these frivolous fancies, but they regularly returned.

4. Avoid closely combining varied forms of the same word.

Bad:

(*a*) The remainder of the bread was given to the remaining victims of the flood.

(*b*) I concluded not to stay for the conclusion of the lecture.

5. Avoid an overfrequent repetition of connectives, prepositions, and pronouns.

Bad: The observation of the facts of the geological succession of the forms of life. HUXLEY.

6. In general, avoid metrical prose.

Prose that possesses a distinct rhythm approaching that of poetry is likely to be overfervid and selfconscious. Although some of the great masters of style have produced admirable effects with rhythm in prose, the beginner does well to keep his work simple and unpretentious, and to resist the temptation to lapse into meter.

Undesirable:

(*a*) David's song is the song of the vigorous life, the music of human existence.

(*b*) The figure neither spoke nor turned to look, nor gave the faintest sign of having heard. . . . The form was that of a forlorn old man. He and the failing light and dying fire, the time-worn room, the solitude, the wasted life, the gloom, were all in fellowship.

EXERCISES IN THE STUDY OF STYLE

1. Make a list of the faults of style that have been indicated in your themes.
2. What qualities would you look for in the study of an author's style? Arrange these in order of importance.
3. Clip from newspapers ten examples of what you consider poor style. Give your reasons in each case. Rewrite the selections in such a way as to improve the style.
4. Try to find in the pages of the current magazines ten examples of what you consider good style.

5. Select pages from the Bible, a modern newspaper, Milton, Lyly, Lamb, Shakespeare, Stevenson, Carlyle, Ruskin, and your favorite writer. Try, in each case, to account for the individual differences in style. Is it a matter of choice of words, of sentence structure, of mannerism?
6. Discuss the following quotations relating to style: —
   (*a*) To have a specific style is to be poor in speech. HERBERT SPENCER: *Philosophy of Style.*
   (*b*) Style, after all, rather than thought, is the immortal thing in literature. ALEXANDER SMITH: *Dreamthorpe.*
   (*c*) Style is the personal impress which a writer inevitably sets upon his production. ARLO BATES: *Talks on Writing English.*
   (*d*) Style is what gives value and currency to thought. AMIEL: *Journal.*
   (*e*) Le style est de l'homme même. BUFFON.
   (*f*) Sincerity is the first essential of good writing. Both the cardinal virtues of style, energy and delicacy, depend upon it. C. T. WINCHESTER: *Principles of Literary Criticism.*
   (*g*) We might as well say that one man's shadow is another man's shadow as that the style of a really gifted man can belong to any but himself. It follows him about *as* a shadow. His thought and feeling are personal, and so his language is personal. NEWMAN: *The Idea of a University.*
   (*h*) The form, it seems to me, is to be appreciated after the fact: then the author's choice has been made, his standard has been indicated; then we can follow lines and directions, and compare tones and resemblances. Then, in a word, we can enjoy one of the most charming of pleasures, we can estimate the quality, we can apply the test of execution. HENRY JAMES: *Partial Portraits.*
   (*i*) Whatever may be the thing which one wishes to say, there is but one word for expressing it; only one verb to animate it, only one adjective to qualify it. It is essential to search for this word, for this verb, for this adjective, until they are discovered, and to be satisfied with nothing else. FLAUBERT.
   (*j*) If there be, what I believe there is, in every nation, a style which never becomes obsolete, a certain mode of phraseology so consonant and congenial to the analogy and principles of its respective language as to remain settled and

unaltered, this style is probably to be sought for in the common intercourse of life, among those who speak only to be understood, without ambition of elegance. The polite are always catching modish innovations, and the learned depart from established forms of speech in hope of finding or making better; those who wish for distinction forsake the vulgar when the vulgar is right; but there is a conversation above grossness and below refinement, where propriety resides and where this poet seems to have gathered his comic dialogue. SAMUEL JOHNSON: *Preface to Shakespeare.*

(*k*) Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction of style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful and always unsuccessful; but at least in these vain bouts, I got some practice in rhythm, in harmony, in construction and the coördination of parts. I have thus played the sedulous ape to Hazlitt, to Lamb, to Wordsworth, to Sir Thomas Browne, to Defoe, to Hawthorne, to Montaigne, to Baudelaire, and to Obermann. . . . But enough has been said to show by what arts of impersonation, and in what purely ventriloquial efforts I first saw my words on paper. . . . Before he can tell what cadences he truly prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practised the literary scales; and it is only after years of such gymnastic that he can sit down at last, legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice, and he himself knowing what he wants to do and (within the narrow limit of a man's ability) able to do it. And it is the great point of these imitations that there still shines beyond the student's reach his inimitable model. ROBERT LOUIS STEVENSON: *A College Magazine.*

7. Read Herbert Spencer's *The Philosophy of Style*, Wordsworth's *Preface* to the second edition of the *Lyrical Ballads*, and Matthew Arnold's Essay on *The Study of Poetry*. (*a*) Write out a

list of at least twenty practical suggestions obtained from these essays. (*b*) Select half a dozen statements with which you do not agree; give your reasons. (*c*) Are there any aspects of style which these writers have not considered?

REFERENCES

BALDWIN, C. S. *College Manual of Rhetoric*, pp. 191–230.
BALDWIN, C. S. *Composition Oral and Written*, pp. 287–317.
BALDWIN, C. S. *Writing and Speaking*, pp. 364–93.
BATES, ARLO. *Talks on Writing English*, pp. 299–318.
BELL, R. H. *The Changing Values of English Speech*, pp. 137–52.
BENNETT, ARNOLD. *Literary Taste: How to Form It.*
BREWSTER, W. T. *Representative Essays on the Theory of Style.*
BREWSTER, W. T. *English Composition and Style*, pp. 175–302.
BREWSTER, W. T. *Studies in Structure and Style.*
BREWSTER, W. T. *Writing English Prose*, pp. 152–228.
CARPENTER, G. R. *Exercises in Rhetoric and English Composition*, pp. 187–216.
CARPENTER, G. R. *Model English Prose*, pp. 340–70.
CARPENTER, G. R. *Rhetoric and English Composition*, pp. 239–62.
CLARK, J. SCOTT. *A Practical Rhetoric*, pp. 47–187.
CODY, SHERWIN. *The Art of Writing and Speaking the English Language: Composition.*
COOK, ALBERT S. *The Bible and English Prose Style.*
COOPER, F. T. *The Craftsmanship of Writing*, pp. 115–240.
COOPER, LANE. *Theories of Style.*
EARLE, SAMUEL C. *The Theory and Practice of Technical Writing.*
ESPENSHADE, A. H. *Essentials of Composition and Rhetoric*, pp. 37–116.
GENUNG, J. F. *Handbook of Rhetorical Analysis: Studies in Style*, pp. 1–127.
GENUNG, J. F. *The Practical Elements of Rhetoric*, pp. 13–84.
GENUNG, J. F. *The Working Principles of Rhetoric*, pp. 13–43.
GREENOUGH, J. B. *Words and Their Ways in English Speech*, pp. 110–27.
HILL, A. S. *Our English.*
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 230–92.
HITCHCOCK, A. M. *Rhetoric and the Study of Literature*, pp. 69 *et seq.*
LEWES, G. H. *Principles of Success in Literature.*
LEWIS, EDWIN H. *Business English.*
NICHOL *and* MCCORMICK. *Questions and Exercises on English Composition.*
PHELPS *and* FRINK. *Rhetoric; Its Theory and Practice.*

RALEIGH, WALTER. *Style.*
SAINTSBURY, G. E. B. *A History of English Prose Rhythm.*
SCOTT, F. N. *Essays on Style, Rhetoric, and Language.*
SPENCER, HERBERT. *Philosophy of Style.*
STRANG, H. I. *Exercises in English*, pp. 94–123.
WADDY, VIRGINIA. *Elements of Composition and Rhetoric*, pp. 132–217; 267–96.
WENDELL, BARRETT. *English Composition.*
WILLIAMS, WILLIAM. *Composition and Rhetoric by Practice*, pp. 160–205; 234–62.

13. FIGURES OF SPEECH

I. *Figurative language.*

1. Figures of speech used formerly to be regarded as one of the chief literary ornaments. The justification of their use, however, is far more fundamental. They serve as a means to attain the real end of all writing: to create an idea in the mind of a reader. They help to increase the following qualities of good writing: —
   (*a*) Clearness and vividness.
   (*b*) Emphasis and impressiveness.
   (*c*) Interest and animation.
2. The appeal that is made by figures of speech depends chiefly upon comparison, and it therefore implies a certain familiarity with the significant characteristics of the things compared. Figures of speech should make ideas clearer and not vaguer. They must use ideas already existent in the reader's mind, or else the comparison fails.
3. From the point of view of style, writing which is rich in figures of speech has a certain picturesqueness which distinguishes it from the literal and commonplace. The skillful and judicious use of figures is one of the best indications of the hand of the master-craftsman.

2. *Kinds of figures of speech.*

1. Elaborate lists of figures of speech such as the following may be found in the older rhetorics: anacoluthon, antithesis, antonomasia, apostrophe, asyndeton, euphemism, hyperbole, innuendo, irony, litotes, metaphor, metonymy, onomatopœia, parrhesia, personification, sarcasm, simile, synecdoche.

2. The most useful figures of speech are: —

(*a*) *The metaphor*, which, by means of the verb "to be," indicates equality, resemblance, or analogy between two things when that relation is imaginatively rather than literally true. The metaphor is generally strong, vivid, and striking in its effect.

> The tempers of the young are liquid fires in isles of quicksand, the precious metals not yet cooled in solid earth. GEORGE MEREDITH: *The Egoist.*

(*b*) *The simile*, which, by means of the word "as" or "like," expresses a comparison or likeness between two things which have some striking point of resemblance. It is not so strong as the metaphor, and is to be preferred when the comparison is not so obvious and complete, or where emphasis is not necessary.

> Life, like a dome of many-colored glass,
> Stains the white radiance of eternity.
>
> SHELLEY: *Adonais.*

(*c*) Figurative speech may be extended to become a literary method. When a whole subject, rather than an idea, is treated figuratively, the following terms are used: —

(1) *Allegory.*

When aspects or qualities of a subject or

individual are personified and made to act and react in a continuous narrative with an undercurrent of moral or spiritual meaning, the name *allegory* is given to this form of writing.

The student should familiarize himself with the *Letter* prefixed to Spenser's *Faerie Queene*, and with some of the following allegories: *Everyman;* Bunyan's *Pilgrim's Progress;* Stevenson's *Will of the Mill;* Oscar Wilde's *The Young King, The Fisherman and his Soul, The Nightingale and the Rose;* Tennyson's *The Vision of Sin, The Palace of Art, The Idylls of the King;* Hawthorne's *The Prophetic Pictures, The Great Carbuncle, Dr. Heidegger's Experiment.*

(2) *Fable.*

This use of figurative language usually involves the telling of a fictitious narrative, often short and homely, in such a way as to enforce the truth of some practical or homely precept or maxim. Its main purpose is ethical, and in this respect it is closely allied to the *parable*, which seeks to find a spiritual significance in common phases of human life or nature.

Good examples of fables may be found in the collections called Æsop, Jataka, Panchatantra, Hitopadesa, and Bidpai.

The New Testament offers excellent examples of Parables. See particularly John x, 1–18; xv, 1–17; Matthew xiii, 4–50; xviii, 23–35; xx, 1–16; xxi, 28–44; xxii, 1–14; xxv, 1–30.

3. *The use of figurative language.*

1. Realize fully the implications of the figure which

you wish to use, and see that it is thoroughly appropriate.

2. Do not use figures that are likely to be unfamiliar to the ordinary reader or too remote from average human experience to be readily intelligible.
3. Get the habit of noting striking comparisons in everyday experience, and jot them down in your notebook.
4. Remember that a figure may not necessarily suggest to your reader's mind exactly what it does to you. If your figure is to be effective it must be interpreted as you mean.
5. Decide exactly what you wish your proposed figure to suggest. The problem is twofold: What do you wish to emphasize or make definite by the use of a figure? Which figure will best accomplish this end?
6. Be sure that you are basing your use of a figure upon a real, essential, or fundamental likeness between the two things which you are bringing into relation.
7. Do not emphasize accidental, occasional, or insignificant resemblances when you are making a comparison.
8. Avoid the hackneyed, commonplace, and conventional.
9. Let your use of figures appear to be easy, spontaneous, and not labored or striven for.
10. Never let the figure dominate the sense or lead you away from the idea which you are trying to express.
11. Never use figures merely as an artificial stylistic ornament.
12. In using more than one figure, be careful that you

do not involve or imply some contradiction or incongruity.

13. Do not multiply figures until they become confusing and tiresome, or a literary mannerism.

EXERCISES

1. Note, in your reading, any instances of good metaphors and similes referring to (*a*) size; (*b*) shape; (*c*) color; (*d*) movement.
2. Do metaphors or similes appear to be more frequently used? Can you suggest a reason?
3. Find examples of figures of speech whose object is to suggest (*a*) definiteness; (*b*) vagueness; (*c*) impressiveness; (*d*) human emotions.
4. Which of the following figures do you consider good and which bad? Give your reason in each case.
   (*a*) The white face of the British soldier is the backbone of the Indian army.
   (*b*) The poem stirred his heart like the sound of a trumpet.
   (*c*) He received his name because he was a lion in battle.
   (*d*) The news is rushed into the melting pot to be selected from and made into stories.
   (*e*) He was the glass of fashion and the mould of form.
   (*f*) His words fell soft, like snow upon the ground.
   (*g*) The wish is father to the deed.
   (*h*) Every newspaper is partisan; the very foundations on which it is conducted make it so.
   (*i*) As coals are to hot embers, and wood to fire, so is a contentious man to inflame strife.
   (*j*) I will now embark upon the feature on which this question mainly hinges.
   (*k*) Every office represents some new vein of human interest, and they all congregate outside in the big open floor space.
   (*l*) With her gauzy wings amid the multicolored lights, the dancer was a wondrous butterfly in some strange garden.
   (*m*) A word fitly spoken is like apples of gold in baskets of silver.
   (*n*) As in water face answereth to face, so is the heart of man to man.
   (*o*) His face was as red as a beet.

(*p*) The words that he spoke were the bread of life to my spirit.
(*q*) The moonlight was a silver path across the waves.
(*r*) I am the true vine, and my Father is the husbandman.
(*s*) His temper is a stumbling-block in the path of his advancement.
(*t*) Her countenance was clear as the moon and as cold.
(*u*) Her teeth were two rows of pearls.
(*v*) So have I seen a rose newly springing from the clefts of its hood, and at first it was fair as the morning and filled with the dew of heaven like a lamb's fleece; but when a ruder breath had forced open its virgin modesty, and dismantled its too youthful and unripe retirements, it began to put on darkness and to decline to softness and the symptoms of a sickly age; it bowed the head and broke its stalk, and at night, having lost some of its leaves and all its beauty, it sank into the portion of weeds and outworn faces. The same is the portion of every man and every woman.
(*w*) The poisoned needle of the reactionary must be nipped in the bud lest the wheels of progress be snuffed out in the very dawning of the glorious tide of infant emancipation.
(*x*) He lifts the story out of the common rut of sociological novels by the realistic vein that pervades the book.
(*y*) The shadow of enormous debts that hung over Abbotsford spurred him on.
(*z*) Whereas Charlotte Brontë's femininity sprang into pulse-beats that often arrived at sentimentality, George Eliot's hides behind a cultivated self-control.

5. Find suitable figures to describe the following: —
(*a*) A crowd around an ambulance at the street corner.
(*b*) A field of poppies.
(*c*) A heavy snowstorm.
(*d*) A very strong, muscular man.
(*e*) A city street on a rainy night.
(*f*) The wind among pine trees.
(*g*) The sound of a cricket at night.
(*h*) A waterfall.
(*i*) A child lost in the city.
(*j*) A traffic policeman.
(*k*) Moonlight on calm water.
(*l*) Moonlight on waves.
(*m*) The gallery of a theater.

(*n*) Spring foliage.
(*o*) A fat boy.
(*p*) Street in fog.
(*q*) A crowd of strikers.
(*r*) A thunder cloud.
(*s*) An old cab horse.
(*t*) An express train.
(*u*) Yachts racing.
(*v*) A bargain counter.
(*w*) A desert.
(*x*) A ruined cabin or cottage.
(*y*) A field of oats.
(*z*) A long, straight road.

6. Make a list of hackneyed, trite, or commonplace figures which you consider it well to avoid.
7. Notice the figures of speech in the New Testament and in Milton's *Paradise Lost*. What would be the effect of omitting these figures or of altering them?
8. Why are figures of speech more numerous in poetry than in the newspaper?
9. Justify the following figures of speech: —
   (*a*) It was on the full river of love that Sir Willoughby supposed the whole floating bulk of his personality to be sustained. MEREDITH: *The Egoist.*
   (*b*) He had no fear of that fiery dragon of scorching breath — the newspaper Press — while Vernon was his right-hand man. MEREDITH: *The Egoist.*
   (*c*) Wait yet a little longer, and you shall see those mists gather themselves into white towers and stand like fortresses along the promontories, massy and motionless. RUSKIN: *Modern Painters.*
   (*d*) The smouldering sun, seeming not far away, but burning like a red-hot ball beside you, and as if you could reach it, plunges through the rushing wind and rolling cloud with headlong fall, as if it meant to rise no more, dyeing all the air about it with blood. RUSKIN: *Modern Painters.*
   (*e*)
   Day!
   Faster and more fast,
   O'er night's brim, day boils at last:
   Boils, pure gold, o'er the cloud-cup's brim
   Where spurting and suppressed it lay,

For not a froth-flake touched the rim
Of yonder gap in the solid gray
Of the eastern cloud, an hour away;
But forth one wavelet, then another, curled,
Till the whole sunrise, not to be suppressed,
Rose, reddened, and its seething breast
Flickered in bounds, grew gold, then overflowed the world.
BROWNING: *Pippa Passes.*

REFERENCES

BALDWIN, C. S. *Composition Oral and Written*, pp. 158–60.
BATES, ARLO. *Talks on Writing English*, vol. 2, pp. 146–66.
BUTLER, G. P. *School English*, pp. 119–62.
CLARK, J. SCOTT. *A Practical Rhetoric*, pp. 187–240.
GARDINER, KITTREDGE, *and* ARNOLD. *Essentials of Composition and Rhetoric*, pp. 370–91.
GENUNG, J. F. *Practical Elements of Rhetoric*, pp. 85–107.
GREENOUGH, J. B. *Words and Their Ways in English Speech*, pp. 309–29.
HERRICK *and* DAMON. *New Composition and Rhetoric for Schools*, p. 493.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 305–25.
LOCKWOOD, S. E. H. *Lessons in English*, pp. 66–117.
NESFIELD, J. C. *Manual of English Grammar and Composition*, pp. 210–52.
NESFIELD, J. C. *Senior Course of English Composition*, pp. 3–19.
NEWCOMER *and* SEWARD. *Rhetoric in Practice*, pp. 201–16.
NICHOL, JOHN. *English Composition*, pp. 76–93.
SHAW, E. R. *English Composition by Practice*, pp. 82–109.
THOMAS *and* HOWE. *Composition and Rhetoric*, pp. 505–12.
THORNDIKE, A. H. *Elements of Rhetoric and Composition*, pp. 264–77.
WADDY, VIRGINIA. *Elements of Composition and Rhetoric*, pp. 218–55.
WILLIAMS, WILLIAM. *Composition and Rhetoric by Practice*, pp. 206–33.

14. DIACRITICAL MARKS

ā as in āle, lābor
ă as in ăm, făt
ä as in färr, ärm
å as in åsk, dånce
â as in câre, âir
ą as in prefące, senąte

ă as in infănt, finăl
ą as in hąll, cąll
ạ as in whạt, wạs

ē as in ēve, serēne
ĕ as in mĕt, lĕt

ē as in dēpend, sociēty
ẽ as in pervẽrt, infẽrence
ĕ as in prudĕnce, novĕl
e̱ as in the̱y
ê as in thêre, hêir
ee as in eel, peel

ı as in ıce, bıte
ĭ as in ĭll, ĭt
ī as in bīrd, īrksome
ĭ as in polĭce, machĭne

ō as in ōld, bōld
ŏ as in ŏdd, nŏt
ô as in ôrb, lôrd
o̱ as in do̱, who̱
o̱ as in wo̱lf, bo̱som
ȯ as in sȯn, ȯther
ō̃ as in ō̃bey, tō̃bacco
o͞o as in fo͞ol, mo͞on
o͝o as in fo͝ot, wo͝ol
ŏ as in sŏft, dŏg

ū as in ūse, mūte
ŭ as in ŭp, tŭb
û as in ûrn, fûrl
u̱ as in ru̱de, intru̱de
u̱ as in fu̱ll, pu̱t

ȳ as in flȳ, skȳ
y̆ as in hy̆mn, my̆th
ỹ as in mỹrrh, mỹrtle

ch (k) as in chorus, echo
ç̣h (sh) as in ç̣haise, ç̣handelier
g̃ (hard) as in g̃et, an g̃er
ġ (soft) as in ġem, ġin
dġ (j) as in edġe, bridġe
c (k) as in cat, concern
ç (s) as in viçe, façade
s̱ (z) as in is̱, his̱
x̱ (gz) as in ex̱ist
th (voiceless) as in thin, thought
th (voiced) as in then, this

15. WORDS COMMONLY MISPRONOUNCED[1]

abject (ăb′jĕkt)
accept (ăk-sĕpt′)
acclimate (ȧ-klī′māt)
address (ȧ-drĕs′)
adept (ȧ-dĕpt′)
adobe (ȧ-dō′bē)
aerate (ā′ẽr-āt)
aeronaut (ā′ẽr-ō-nôt)
aeroplane (ā′ẽr-ō-plān′)
aggrandize (ăg′rȧn-dīz)
alias (ā′lī-ȧs)
aliment (ăl′ĭ-mĕnt)
allopathy (ȧ-lŏp′ȧ-thĭ)
allopathic (ăl′ō-păth′ĭk)
almond (ä′mŭnd or ăl′mŭnd)
alpaca (ăl-păk′ȧ)
amenable (ȧ-mē′nȧ-b′l)
anchovy (ăn-chō′vĭ)
anemone (ȧ-nĕm′ō-nē)
animalcule (ăn′ĭ-măl′kūl)
apotheosis (ăp′ō-thē′ō-sĭs or ȧ-pŏth′ē-ō′sĭs)
apparatus (ăp′ȧ-rā′tŭs)
apricot (ā′prĭ-kŏt or ăp′rĭ-kŏt)

arbiter (är′bĭ-tẽr)
arbutus (är′bū-tŭs or är-bū′tŭs)
archangel (ärk′ān′jĕl)
architrave (är′kĭ-trāv)
arctic (ärk′tĭk)
arraign (ȧ-rān′)
aspirant (ăs-pīr′ȧnt)
aspirate (ăs′pĭ-rāt)
athletic (ăth-lĕt′ĭk)
aunt (ănt)
automobile (ô′tō-mō′bĭl or ô′tō-mō-bēl′)
avenue (ăv′ē-nū, not no͞o)

Babel (bā′bĕl)
baptist (băp′tĭst)
barbarous (bär′bȧ-rŭs)
barrel (băr′ĕl)
bas-relief (bä′rē-lēf′ or bȧs′rē-lēf′)
bestial (bĕs′chȧl)
biography (bī-ŏg′rȧ-fĭ)
blackguard (blăg′ärd)
blatant (blā′tȧnt)
bouquet (bo͞o-kā′)

[1] In this list the Webster's New International Dictionary has been used as authority.

breadth (brĕdth)
brougham (brōō′ŭm, brōōm, or brō′ŭm)
burglar (bûr′glẽr)

calliope (kȧ-lī′ō-pē)
cantaloupe (kăn′tȧ-lōōp or kăn′-tȧ-lōp)
carbine (kär′bĭn)
casualty (kăzh′ū-ăl-tĭ)
Catholicism (kȧ-thŏl′ĭ-sĭz′m)
cavalry (kăv′ăl-rĭ)
cerebral (sĕr′ẽ-brăl)
cerement (sĕr′mĕnt)
chameleon (kȧ-mē′lē-ŭn)
chivalrous (shĭv′ăl-rŭs)
clandestine (klăn-dĕs′tĭn)
clematis (klĕm′ȧ-tĭs)
clique (klēk)
coadjutor (kō′ă-jōō′tẽr)
cognomen (kŏg-nō′mĕn)
column (kŏl′ŭm)
condolence (kŏn-dō′lĕns)
conduit (kŏn′dĭt; formerly, and still by some, kŭn′dĭt)
conjugal (kŏn′jŏō-găl)
constable (kŭn′stȧ-b′l)
contumely (kŏn′tū-mē-lĭ)
coupon (kōō′pŏn)
creek (krēk)
crematory (krĕm′ȧ-tŏ-rĭ)
culinary (kū′lĭ-nă-rĭ)
cupola (kū′pŏ-lȧ)

daguerreotype (dȧ-gĕr′ŏ-tīp)
decease (dẽ-sēs′)
decorum (dẽ-kō′rŭm)
defalcate (dẽ-făl′kāt)
deficit (dĕf′ĭ-sĭt)
derelict (dĕr′ẽ-lĭkt)
despicable (dĕs′pĭ-kȧ-b′l)
dessert (dẽ-zûrt′)
desultory (dĕs′ŭl-tŏ-rĭ)
detonate (dĕt′ŏ-nāt)
diamond (dī′ȧ-mŭnd)
diocesan (dī-ŏs′ẽ-săn; dī′ŏ-sē′-săn)
dislocate (dĭs′lŏ-kāt)
dissoluble (dĭs′ŏ-lū-b′l)
domicile (dŏm′ĭ-sĭl)
doughty (dou′tĭ)

eczema (ĕk′zẽ-mȧ)
entrée (ăN′trā′)
ephemeral (ẽ-fĕm′ẽr-ăl)
epizoötic (ĕp′ĭ-zŏ-ŏt′ĭk)
equinox (ē′kwĭ-nŏks)
every (ĕv′ẽr-ĭ; ĕv′rĭ)
exponent (ĕks-pō′nĕnt)
exquisite (ĕks′kwĭ-zĭt)
extol (ĕks-tōl′; -tōl′)
extra (ĕks′trȧ)

February (fĕb′rōō-â-rĭ)
flaccid (flăk′sĭd)
fulsome (fŭl′sŭm)
fungi (fŭn′jī)

gaol (jāl)
gape (gāp; găp)
genealogy (jĕn′ē-ăl′ŏ-jĭ)
genuine (jĕn′ū-ĭn)
gherkin (gûr′kĭn)
ghoul (gōōl)
gibbet (jĭb′ĕt; jĭb′ĭt)
gladiolus (glȧ-dī′ŏ-lŭs)
gondola (gŏn′dŏ-lȧ)
granary (grăn′ȧ-rĭ)
gratis (grā′tĭs)
grimace (grĭ-māsʹ)
gyve (jīv)

harass (hăr′ăs)
harbinger (här′bĭn-jẽr)
height (hīt)
heinous (hā′nŭs)
herculean (hẽr-kū′lē-ăn)
hermetically (hẽr-mĕt′ĭ-kăl-ĭ)
history (hĭs′tŏ-rĭ)
holocaust (hŏl′ŏ-kôst)
homeopathic (hō′mē-ŏ-păth′ĭk)
homeopathy (hō′mē-ŏp′ȧ-thĭ)
homicide (hŏm′ĭ-sīd)
hospitable (hŏs′pĭ-tȧ-b′l)
hostage (hŏs′tāj)
hundred (hŭn′drĕd)

idea (ī-dē′ȧ)
impious (ĭm′pĭ-ŭs)
impotent (ĭm′pŏ-tĕnt)
inchoate (ĭn′kŏ-āt)
inclement (ĭn-klĕm′ĕnt)
incomparable (ĭn-kŏm′pȧ-rȧ-b′l)

indissoluble (ĭn-dĭs′ŏ-lū-b′l)
inquiry (ĭn-kwīr′ĭ)
inveigle (ĭn-vē′g′l)
irrelevant (ĭ-rĕl′ē-vănt)
irremediable (ĭr′ē-mē′dĭ-ȧ-b′l)
irreparable (ĭ-rĕp′ȧ-rȧ-b′l)
irrevocable (ĭ-rĕv′ŏ-kȧ-b′l)
Italian (ĭ-tăl′yăn)

jugular (jo͞o′gū-lȧr)

laboratory (lăb′ŏ-rȧ-tŏ-rĭ)
larynx (lăr′ĭŋks)
library (lī′brā-rĭ)
lineament (lĭn′ē-ȧ-mĕnt)
literature (lĭt′ĕr-ȧ-tūr)

Madeira (mȧ-dē′rȧ)
massacre (măs′ȧ-kĕr)
matutinal (mȧ-tū′tĭ-năl)
mauve (mōv)
mineralogy (mĭn′ĕr-ăl-ŏ-jĭ)
mischievous (mĭs′chĭ-vŭs)
museum (mū-zē′ŭm)
mushroom (mŭsh′ro͞om)
muskrat (mŭsk′răt′)
mustache (mŭs-tăsh′; mo͞os-tăsh′)

nape (nāp)
New Orleans (nū ôr′lē-ănz)
Niagara (nī-ăg′ȧ-rȧ)

often (ŏf″n)
oleomargarine (ō′lē-ō-mär′gȧ-rēn)

participle (pär′tĭ-sĭ-p′l)
peony (pē′ō-nĭ)
percolator (pûr′kŏ-lā′tĕr)
peremptory (pĕr′ĕmp-tŏ-rĭ)
perspiration (pûr′spĭ-rā′shŭn)
plagiarism (plā′jĭ-ȧ-rĭz′m)
poem (pō′ĕm)
precedence (prē-sēd′ĕns)
pumpkin (pŭmp′kĭn)

quay (kē)

raspberry (răz′bĕr-ĭ)
recognize (rĕk′ŏg-nīz)
regular (rĕg′ū-lȧr)
rinse (rĭns)
robust (rō-bŭst′)
romance (rō-măns′)
roof (ro͞of)

sacrifice (săk′rĭ-fīz, or -fĭs)
sacrilegious (săk′rĭ-lē′jŭs)
salmon (săm′ŭn)
salve (săv)
sarsaparilla (sär′sȧ-pȧ-rĭl′ȧ)
satiety (sȧ-tī′ē-tĭ)
sinecure (sī′nē-kūr)
sophomore (sŏf′ŏ-mōr)
stature (stăt′ūr)
status (stā′tŭs)
surprise (sŭr-prīz′)
sword (sōrd)

taxidermist (tăk′sĭ-dûr′mĭst)
temperament (tĕm′pĕr-ȧ-mĕnt)
temperature (tĕm′pĕr-ȧ-tūr)
tremendous (trē-mĕn′dŭs)
turquoise (tûr-koiz′; tûr′kwoiz)

vagary (vȧ-gā′rĭ)
valuable (văl′ū-ȧ-b′l)
variegate (vā′rĭ-ē-gāt)
vaudeville (vŏd′vĭl)

xylophone (zī′lŏ-fōn)

zoölogy (zō-ŏl′ŏ-jĭ)

16. COMMON ERRORS IN SPEECH AND WRITING

Affect, a verb; should not be confused with the noun *effect.*

Correct: What was the effect of the news?
How did the news affect her?

Aggravate, meaning *to increase a condition already exist-*

ing; is sometimes carelessly confused with *irritate* or *annoy.*

Incorrect: The small boy aggravated his sister.

Correct: The small boy irritated his sister.

Correct: His illness was aggravated by his mental distress.

All the farther is an illiterate expression.

Incorrect: That was all the farther I could go.

Correct: That was as far as I could go.

And should not be used for *to,* as in "Try and be good."

Correct: Try to be good.

And which should be used only in parallelism with another *which* clause.

Incorrect: On the way home I had caught a butterfly peculiarly marked, and which I was desirous of showing to the Professor of Zoölogy.

Correct: On the way home I had caught a butterfly which was peculiarly marked, and which I was desirous of showing to the Professor of Zoölogy. [Or] On the way home I had caught a peculiarly marked butterfly which [or *that*] I was desirous of showing, etc.

As cannot be used instead of *that.*

Incorrect: Not as I know of.

Correct: Not that I know.

As good as or better than is a combination of words from which the second *as* is sometimes carelessly omitted.

Incorrect: This is as good or better than that.

Correct: This is as good as or better than that.

Aught, meaning *anything,* should not be confused with *naught,* meaning *nothing.* The number 106 may be rendered *one-naught-six,* not *one-aught-six.*

Balance should not be used instead of *remainder.*

Correct: He used some of the money and gave the remainder [not *the balance*] to his brother.

Beg, when a question of permission is involved, should be combined with a noun and not with an infinitive.

Incorrect: I beg to differ with you.

Correct: I beg leave to differ with you.

Between should not be confused with *among*. *Between* is used of two persons or things; *among* is used of more than two.

Correct:

(*a*) They divided the money between the two brothers.

(*b*) The land is to be divided among five heirs.

Blame on is a crude expression, as in "He blamed it on me."

Correct: He put the blame on me. [Or] He attached the blame to me.

Boughten is not a good English word. *Bought* should be used instead.

But as a preposition takes the objective pronoun as a complement. Some good writers have used the nominative, but the best usage favors the objective.

Correct: No one does this but me. [Or] No one but me does this.

Can and *may* should not be used interchangeably. *Can* means *to be able; may* means *to be allowed.*

"Can I open the window?" is equivalent to "Is it possible for me to open the window?" "May I open the window?" is equivalent to "Am I permitted to open the window?"

Can't seem is an undesirable expression. *Do* [or *does*] *not seem to be able* is better.

Incorrect: I can't seem to write it correctly.

Correct: I don't seem to be able to write it correctly.

Caused by should be used in connection with a noun, which it may properly modify or refer to.

Incorrect: He did not return, caused by an accident to one of the horses.

Correct: His failure to return was caused by an accident to one of the horses. [Or] Because of an accident to one of the horses, he did not return.

Claim should not be used for *assert*. *Claim* means *to demand something to which one has a right.*

Incorrect: He claims that he did the work.

Correct:

(*a*) He asserts [or *maintains*] that he did the work.

(*b*) The boy claimed his book.

Clerk is not properly used as a verb.

Incorrect: He is clerking in a drug store.

Correct: He is employed as a clerk in a drug store.

Complected is not a good English word. *Complexioned* may be used instead.

Could of is an illiterate phrase for *could have*.

Cunning means *crafty* or *sly;* it should not be used for *attractive* or *piquant*. A cunning child would be a disagreeable creature.

Dangerous should not be used for *dangerously ill*.

Decimate means *to destroy or kill a tenth of a given number of objects or persons*. It should not be used loosely to signify *wholesale devastation* or *slaughter*.

Demean means merely *to behave*, in any manner whatever; it does not refer to the lowering of one's standards of behavior. It must always be used with an adverbial expression telling how.

Incorrect: He demeaned himself by speaking to them.

Correct: He lowered himself by speaking to them.

He demeaned himself creditably.

Dépôt in the sense of *railroad station* is undesirable. A *dépôt* is a place of deposit, where commodities are stored.

Die with in the sense of *die of* is crude.

Incorrect: He died with pneumonia.

Correct: He died of pneumonia.

He died from the effect of the wound.

Differ with means *disagree with* in an intellectual sense. It should not be confused with *differ from*, which denotes an opposition of qualities.

Correct: He differed with his brother on the subject of the revision of the tariff.

That boat differs from this in several particulars.

Different should never be used with *than*.

Incorrect: It proved to be quite different than I expected.

Correct: It proved to be quite different from what I expected.

Don't should not be used with nouns or pronouns in the third person singular. *Does n't*, a contraction of *does not*, is the appropriate form.

Incorrect: He don't; she don't; Mrs. Jones don't; it don't.

Correct: He does n't; she does n't; it does n't; I don't; they don't.

Due to should be used in connection with a noun or its equivalent. See *Caused by*.

Incorrect: Due to a mistake, he did not arrive in time.

Correct: His failure to arrive in time was due to a mistake.

Each other ought, in strict usage, to be distinguished from *one another*.

Each other applies to two only; *one another* to more than two.

Effect. See *Affect*.

Either and *neither* should be used with the singular form of the verb.

Incorrect: Neither of the men were at home.

Correct: Neither of the men was at home.

Enthuse is not good English.

Incorrect: They enthused over the plan that I proposed.

Correct: They were enthusiastic over the plan that I proposed.

Expect means *to await, anticipate,* or *look forward to;* it should not be used for *suppose.*

Incorrect: I expect that you enjoyed the play.

Correct: I suppose that you enjoyed the play.

Factor is sometimes carelessly used for reason, or *part.*

Incorrect: An interesting factor of my experience was my interview with the Prime Minister.

Correct: An interesting part of my experience was my interview with the Prime Minister.

Farther. See *All the farther.*

Fetch means *go and bring;* it should not be used as if it meant merely *to bring.*

Incorrect: Go and fetch me the hammer.

Correct: Fetch me the hammer.

Fewer. See *Less.*

Firstly is not a good English word. *First,* or *in the first place,* should be used instead.

Fix, in its best sense, means *to establish* or *make firm.*

Incorrect: I will fix up the room for you.

Correct: I will prepare the room for you.
They fixed the flagstaff in the ground.

Folks is a colloquialism.

Undesirable: I must consult my folks.

Better: I must consult my people [or *my family*].

Funny means *amusing,* but not *odd.*

Incorrect: It is funny that they should have so much trouble.

Correct:

(*a*) It is odd [or *strange*] that they should have so much trouble.

(*b*) He told a very funny story.

For to should not be used instead of *to.*

Incorrect: I want for you to do that piece of work.

Correct: I want [or *wish*] you to do that piece of work.

Gesture should be used only as a noun.

Incorrect: He gestured as he spoke.

Correct: He made gestures as he spoke. [Or] He gesticulated as he spoke.

Got, used with some form of *have,* to indicate possession, is redundant.

Incorrect: I have got two brothers at home.

Correct: I have two brothers at home.

Gotten is passing out of use; *got* may be used instead, or *secured,* or *obtained.*

Undesirable: He has gotten what he went for.

Better: He has got [or *obtained*] what he went for.

Guess is frequently misused in America; it means, in its strict sense, *to estimate* or *reckon,* or *to judge hastily.* In written discourse it should be used with care.

Hardly and *scarcely* should never be used with negatives.

Incorrect: He could n't hardly do it.

Correct: He could hardly [or *scarcely*] do it.

Healthy and *healthful* should be distinguished. *Healthy* means *possessing health; healthful* means *causing health.*

Incorrect: Whole-wheat bread is very healthy.

Correct: Whole-wheat bread is very healthful.

Help but, used with the simple infinitive of another verb is not desirable, though it is not incorrect.

Awkward: They could not help but like him.
Smoother: They could not help liking him.

Hang and *hung* should not be used interchangeably. *Hung* signifies the suspending of something, usually inanimate, without reference to killing. *Hanged* refers to the taking of life through the process of suspension by the neck.

Ill is in better taste than *sick,* for ordinary use. There is a tendency in America to follow the English usage, in which *sick* refers to nausea.

Illy is not an acknowledged English word. *Ill* should be used in combination with participial forms.

Correct: Ill-prepared; ill-adjusted; ill-informed; ill-dressed.

In and *into* should be discriminated. *Into* suggests motion from without certain limits to within them; *in* suggests a state or action existing or taking place within the limits in question.

Inaccurate: He jumped in the river.
Accurate: He jumped into the river.

In back of should not be used for *behind.*

Inside of is a circumlocution for *inside.*

Bad: I put it inside of the box.
Better: I put it inside [or *into*] the box.

If should not be used for *whether.*

Undesirable: I do not know if I can come.
Better: I do not know whether I can come.

Invite must never be used as a noun.

Crude: Did you have an invite to the reception?
Correct: Did you have an invitation to the reception?

Kind of should not be followed by *a* or *an*.

Undesirable: I did not think that he was that kind of a man.

Better: I did not think he was that kind of man.

The same rule applies to *sort of*.

Kind of, used in the sense of *rather* or *somewhat*, is objectionable.

Bad: I was kind of disappointed when I heard the news.

Better: I was somewhat disappointed when I heard the news.

Kindly should be used with care in the expression of requests.

Crude: We kindly request that you will be present at the meeting.

Correct: We request that you [will] kindly be present at the meeting.

Latter should be used of only two persons or things, — never of more than two.

Lay. See *Lie*.

Leave and *let* should not be used interchangeably. *Leave* means *to abandon* and *let* means *to allow*.

Illiterate: Please leave me do it.

Correct: Please let me do it.

Crude: I am going to let that word out.

Correct: I am going to leave that word out.

Less and *fewer* should be carefully distinguished. *Less* refers to quantity and *fewer* to number.

Correct:

(*a*) He brought less sugar than I ordered.

(*b*) There were fewer people at the meeting to-night than there were last night.

Liable is often confused with *likely*. *Liable* conveys an idea of the possibility of disaster; it sometimes suggests responsibility as well.

Lie and *lay* are often confused. *Lie* is an intransitive verb meaning *to rest*, and *lay* is a transitive verb meaning *to put*. The principal parts of *lie* are *lie, lay, lain;* the principal parts of *lay* are *lay, laid, laid.*

Incorrect: You ought to lay down for a while.

Correct: You ought to lie down for a while.

Incorrect: The watch had been laying there for an hour.

Correct: The watch had been lying there for an hour.

Incorrect: He had gone out on the lawn and laid down in the grass.

Correct: He had gone out on the lawn and lain down in the grass.

Like, as an expression of comparison, should not be used when a verb form is to follow. Where the verb is expressed, *as* should be used; where the verb is not expressed, *like* should be used.

Incorrect: You must hold the club like he does.

Correct:

(*a*) You must hold the club as he does.

(*b*) He speaks like a foreigner.

(*c*) She looks like you.

Like should not be used for *as if*.

Incorrect: I felt like I should die.

Correct: I felt as if I should die.

Likely merely predicts.

Incorrect: I am liable to come home early.

Correct:

(*a*) I am likely to come home early.

(*b*) He is liable to be hurt.

(*c*) He is liable to prosecution for receiving stolen goods.

Locate is sometimes vulgarly used for *settle* or *establish one's self*.

Incorrect: Where are you going to locate?

Correct: Where are you going to settle [or *establish yourself*]?

May. See *Can.*

Mean is a synonym for *low, small, despicable;* it should not be used for *unkind* or *inconsiderate.*

Colloquial: He was mean to me.

Correct: He was unkind to me.

Mind should not be used for *obey.*

Incorrect: Children should be taught to mind.

Correct: Children should be taught to obey.

Most must not be used for *almost.*

Incorrect: Most all my friends were there.

Correct: Almost all my friends were there.

Most may be used when it is followed by the preposition *of,* as in the sentence "Most of my friends were there."

Mutual means *reciprocal,* that is, *given and received, interchanged,* as in the expressions *mutual consent, mutual compliments.* It is not correctly used in "a mutual friend," when that expression is intended to designate a person who is a friend to two persons; "a common friend" is a better phrase.

Near-by ought not to be used as an adjective, as in the phrase "a near-by house"; it may be used as an adverb, as in "a house near by" (i.e., which stood near by). *Neighboring, adjoining,* or *adjacent* may sometimes be made to serve instead of the adjectival *near-by.*

Neither must be combined with *nor.*

Incorrect: He would neither speak to me or look at me.

Correct: He would neither speak to me nor look at me.

Nice, in the best sense, means *delicate, precise,* or *accurate.*

It should not be used indiscriminately as a word of approval.

Correct: The question requires a very nice judgment.

None should be used with the singular form of verbs and pronouns.

Undesirable: None of the bankers were willing to grant this strange request.

Correct: None of the bankers was willing to grant this strange request.

Nor. See *Neither.*

No sooner should be used with *than*, not with *when.*

Incorrect: We had no sooner arrived when we were asked to inspect the grounds.

Correct: We had no sooner arrived than we were asked to inspect the grounds.

O should be distinguished from *Oh.* The former is combined with the vocative case and is not followed by a punctuation mark; the latter is used as an interjection, and is followed by a comma or an exclamation point.

Correct:

(*a*) O foolish Galatians, who hath bewitched you, that ye should not obey the truth?

(*b*) "Oh! dear, no, sir," said the captain; "she 's only my daughter."

Of is unnecessary with *off.*

Incorrect: She took it off of the table.

Correct: She took it off the table.

Of a. See *Kind of.*

One, *any one*, *anybody*, *somebody*, and *a person* should be used with singular verbs and pronouns.

Onto is not sanctioned by the best usage. *Upon* can almost always be used instead of *onto.*

Correct: He leaped upon his horse and rode away.

Ought should never be used with *had.*

Incorrect: Had I ought to have sent that letter?

Correct: Ought I to have sent that letter?

Out loud is a crude phrase for *aloud.*

Party should not be used for *person,* except in legal documents.

Incorrect: He was a strange-looking party with a bald head.

Correct: He was a strange-looking person with a bald head.

Per should be used with Latin forms, such as *diem, annum, cent.* (*centum*).

Undesirable: Ten dollars per week; fifty cents per yard.

Correct: Ten dollars a week; fifty cents a yard; five thousand dollars per annum.

Per cent should not be used as a noun instead of *percentage.*

Bad: A very large per cent of college students secure good positions.

Better: A very large percentage of college students secure good positions.

Place should not be used for *where* in expressions such as *anywhere, nowhere, somewhere.*

Providing should not be used for *provided.*

Correct: I will give a thousand dollars, provided that the trustees furnish the same amount.

Planning on should not be used for *planning to.*

Incorrect: We are planning on going next week.

Correct: We are planning to go next week.

Preventative is a corruption of *preventive.* The former word should not be used.

Proven is an obsolescent word; it is not actually incorrect, but it is undesirable.

Quite (*1*) must be distinguished from *quiet;* the former is an

adverb meaning *entirely;* the latter is an adjective meaning *peaceful.*

Quite (*2*) should not be used for *rather* or *somewhat.*

Colloquial: Despite my doubts, I found the house quite attractive.

Correct:

(*a*) Despite my doubts, I found the house rather attractive.

(*b*) The place was quite [*entirely*] deserted.

Raise (*1*) must not be confused with *rise.* *Raise* suggests a power outside the object spoken of; *rise* suggests a power within the object.

Incorrect: The bread has raised.

Correct: The bread has risen.

Incorrect: He raised up on the couch.

Correct: He rose up on the couch. [Or] He raised himself up on the couch.

Raise (*2*) is in bad taste when used for *rear* or *bring up.*

Crude: She raised a family of five children and two nephews.

Correct:

(*a*) She brought up [or *reared*] a family of five children and two nephews.

(*b*) I was brought up [not *raised*] in Maryland.

Real is a vulgarism for *really* or *very.*

Incorrect: We were real glad to see her.

Correct: We were very glad to see her.

It is correct to use *real* for *genuine,* as in the expressions *real lace, real antiques.*

Recommend is a verb; it should never be used as a noun.

Illiterate: Will you give me a recommend?

Correct:

(*a*) Will you give me a recommendation?

(*b*) Will you recommend me?

Remember of should not be used for *remember*.

Incorrect: I don't remember of his being there.
Correct: I don't remember his being here.

Rig should not be used for *vehicle* or *conveyance*, or the specific name of the carriage or wagon intended.

Same as a pronoun is undesirable except in legal documents and other very formal kinds of discourse.

Incorrect: He picked up her fan and handed the same to her.
Correct: He picked up her fan and handed it to her.

Scarcely. See *Hardly*.

Seldom and *rarely* should not be used with *ever*.

Incorrect: They rarely ever appear in public.
Correct: They rarely [or *seldom*] appear in public.

Sick. See *Ill*.

Smart means *jaunty* or *stylish*. It should not, except very colloquially, be used for *witty* or *clever*.

Correct: She was wearing a very smart walking-suit.

So (*1*) is better than *as* in negative comparisons.

Correct: He is not so friendly as he once was.

So (*2*) should not be used as an intensive instead of *very*, unless it is followed by a *that* clause.

Bad: I was so angry!
Better: I was so angry that I could not control myself.

So (*3*) as a connective is not in good repute among careful writers. The clause in which it occurs can usually be made subordinate with good effect.

Loose and colloquial: I was tired, so I did not get on very fast.
Better: Since I was tired [or *because I was tired*, or *being tired*], I did not get on very fast.

Some should not be used as an adverb instead of *somewhat.*

Incorrect: He is some better.

Correct: He is somewhat better.

Suspicion is a noun; it should not be used as a verb.

Crude: I suspicioned that something was wrong.

Correct: I suspected that something was wrong.

Swell is a vulgarism; it should never be used for *elegant, luxurious, expensive, attractive, refined, fashionable, distinguished,* or *beautiful.*

The ones is inelegant. *Those* should be used instead, or the articles in question should be named.

They as an indefinite pronoun should be avoided.

Colloquial: They raise cotton in Georgia.

Better: Cotton is raised in Georgia. [Or] Raising cotton is one of the industries in Georgia.

These kind should not be used for *this kind* or *those kinds.* The plural *these* cannot properly be combined with the singular *kind.*

Incorrect: I have always liked these kind of apples.

Correct: I have always liked this kind of apples.

Think for is an expression in which the word *for* is redundant.

Bad: I am not so simple as you think for.

Better: I am not so simple as you think.

Those should not be used loosely in such a way as to suggest an omitted relative clause.

Undesirable: He was one of those moonshiners.

Correct: He was one of those moonshiners that one hears so much about.

Those kind should not be used for *that kind* or *those kinds.* See *These kind.*

Too is ordinarily not to be used with the past participle of verbs, unless followed by the word *much.*

Undesirable: He was too disturbed to speak.
Correct: He was too much disturbed to speak.

Ugly, in its strict sense, means *ill-looking,* or *disagreeable in appearance.* It ought not to be used for *ill-tempered* or *vicious.*

Incorrect: You had better keep away from that dog, for he is ugly [*vicious*].
Correct: That is an ugly [*unattractive*] vase.
Permissible: The ruffian was in an ugly temper.

Unique means *alone of its kind;* it should not be used for *odd* or *unusual.*

Incorrect: She is a very unique woman.
Correct: She is a very odd [or *a most unusual*] woman.
Correct: The unique copy of this work is in the British Museum.

Uplift as a noun is not in good use. It is correctly used as a verb.

Bad: He is striving for the uplift of the masses.
Better: He is striving to uplift the masses.

Very should ordinarily not be used with the past participle of a verb unless in combination with the word *much.*

Undesirable: I shall be very pleased to see you.
Correct: I shall be very much pleased to see you.

Waiting on, meaning *waiting for,* is a provincialism.

Crude: I have been waiting on you for ten minutes.
Correct: I have been waiting ten minutes for you.

Want in is a provincialism *for want to come in.*

Way is not permissible as a substitute for *away.*

Bad: They could see the camp-fires way up on the mountain.

Better: They could see the camp-fires away [or *afar*] up on the mountain.

Which. See *And which.*

Win out is a slang term for *win.* The former expression should be avoided.

You, in the indefinite sense, is to be used only rarely.

"Beyond the orchard you can see the brook" is more suitably rendered, "Beyond the orchard one can see the brook." The application of this rule, however, depends upon the general tone of the discourse; in the familiar essay, colloquialisms are not objectionable.

Yourself and *myself* are properly used only as reflexives and as terms of emphasis.

Crude: Yourself and your friends are invited.

Correct: You and your friends are invited.

Bad: Myself and my mother had a narrow escape.

Better: My mother and I had a narrow escape.

17. VULGARISMS

The following expressions are to be avoided because they are in bad taste or actually vulgar: [1]

gentleman friend	tonsorial artist
brainy	disremember
saleslady	to take in a show
washlady	cute
scrublady	get-up
suicide (as a verb)	phone
gent	wire (as a verb)
pants (as a noun)	humans

[1] See also "The Bookman's Inferno": *Bookman,* September, 1908.

18. HACKNEYED EXPRESSIONS

the light fantastic
a goodly number
an enjoyable time
the fair sex
Old Sol
the briny deep
the rolling waves
the cradle of the deep
the demon rum
galore
along this line
in a brown study
lost in thought
bathed in tears
a factor in
partake of refreshments
in our midst
the student body
taper fingers
pearly teeth
golden locks
raven hair
a mouth like Cupid's bow
fragile form
willowy form
slender waist
eyes like stars
marble brow
swan-like neck
damask cheek
alabaster brow
furrowed brow
hoary head
silvery locks
wondrous fair
filthy lucre
the grim reaper
all that was mortal of
the arms of Morpheus
downy couch
a fish story
the broiling sun
a bashful swain
the psychological moment
the irony of fate
more easily imagined than described
beggars description
few equals and no superiors
from this standpoint
it stands to reason
phenomenal
dull thud
the table groaned
more forcible than polite
single blessedness
a happy benedict
brawny arms
brave as a lion
ran like a frightened deer
nipped in the bud
flushed with pride
poor but honest
hoping you are the same
a single tree stands like a sentinel
the cottage nestles below the hill
the rippling waves
the birds were singing their morning songs
my childhood days
some one has said
in the words of the poet
a soft white mantle of snow
velvety grass
the lake stretched like a mirror
a river like a silver ribbon
the moon in all its glory
fair as a goddess
her queenly form
eyes of heaven's own blue
the contracting parties
the happy pair
the blushing bride
led her to the altar
almond-eyed Celestials
a distinguished Nimrod

Rich as Crœsus
The bounding billow
Bated breath
Green with envy
Heartless wretch
A heated argument
The form of an Apollo
Driving like Jehu
In the snare of Cupid
Order out of chaos
A long-felt want
At one fell swoop
The proud possessor of
Tired but happy
No sooner said than done
Sadder and wiser
The worse for wear
Reigns supreme
Gives the finishing touches to the picture
The finny tribe
A sumptuous repast
Caudal appendage
Launched into eternity
Too full for utterance
Applauded to the echo
The dreamy mazes of the waltz
The devouring element
Consigned to earth
Engaged in commercial pursuits
The dizzy heights of fame
My paternal ancestor
Tumultuous applause
Words fail me
Palatial residence
The fragrant weed
The festive board
A few well-chosen words
A daintily gloved hand
Succulent bivalve
Conspicuous by its absence
In all its phases

19. HACKNEYED QUOTATIONS

Time and tide wait for no man
There 's the rub
My prophetic soul
A consummation devoutly to be wished
More in sorrow than in anger
The sleep of the just
The cup that cheers
Patience on a monument
Lo, the poor Indian
It is better to have loved and lost
Method in his madness
A thing of beauty
The best-laid plans of mice and men
None but the brave deserves the fair
The green-eyed monster
Kind words can never die
Grave and reverend signiors
Bring down my gray hairs with sorrow to the grave
The bosom of his family
Darkness that could be felt
From Dan to Beersheba
The king of terrors
Lick the dust
His name is Legion
Clothed and in his right mind
His better half
Thereby hangs a tale
Music, heavenly maid
A shocking bad hat
He that runs may read
The head that wears a crown
Two heads are better than one
Faint heart ne 'er won fair lady
The last rose of summer
It smells to heaven
The ills that flesh is heir to
A woman scorned

Hell is paved with good intentions
The observed of all observers
A poor thing but mine own
A mute inglorious Milton
What's in a name?
The sturdy oak and clinging vine
The old oaken bucket
Arose as one man
A perfect woman nobly planned
Drown his sorrows in the cup
Making night hideous
Plain living and high thinking
Hitch your wagon to a star
Hold the mirror up to nature
There's no place like home
Honesty is the best policy
Hope springs eternal
'T was ever thus
Improve each shining hour
The wee small hours
To err is human
Human face divine
Human nature's daily food
Greenland's icy mountains
Where ignorance is bliss
Guide, philosopher, and friend
Foot-prints on the sands of time
Not wisely but too well
Love's young dream
Speed the parting guest
Not lost, but gone before
Take the good the gods provide thee
Ring out, wild bells
Stolen sweets
Better late than never
Birds in their little nests agree
To the bitter end
Chewing the cud of sweet and bitter fancy
Heart whole and fancy free
In maiden meditation, fancy free
Araby the Blest
The wind blew great guns
Love is blind
Death loves a shining mark
Born to blush unseen
Nominated in the bond
Sermons in stones
Some have greatness thrust upon them
The staff of life
The straight and narrow way
A counterfeit presentment
The wheel of fortune
Passing rich
Passing fair
Frailty, thy name is woman
I could a tale unfold
Lend me your ears
A friend in need
The uses of adversity
Eat, drink, and be merry
Poor but honest
Full of years and honors
The fun grew fast and furious
The sound of revelry by night
A gay Lothario
Music hath charms
O, wad some power the giftie gie us
To see oursel's as ithers see us
The rose-bud garden of girls
Go where glory waits thee
A sight for gods and men
A daughter of the gods
Divinely tall and most divinely fair
Night, sable goddess
The poet's eye in a fine frenzy rolling
As good as she was fair
Kind hearts are more than coronets
Pride will have a fall
How are the mighty fallen
A household word
In the spring a young man's fancy
The fatal gift of beauty
Faultily faultless, icily regular, splendidly null

The right hand of fellowship
Life's fitful fever
The Pierian spring
The divine afflatus
The fleshpots of Egypt
Waste its sweetness on the desert air
The motley crowd
Men may come and men may go
Men were deceivers ever
The vast forever
Not all my fancy painted
More sinned against than sinning
To fortune and to fame unknown
The sweat of his brow
Far from the madding crowd
I came, I saw, I conquered
The drapery of his couch
Fold their tents like the Arab
A lean and hungry look
Dan Chaucer
Dan Cupid
Her damask cheek
What is so rare as a day in June
Monarch of all I survey
Like a worm i' the bud
Confusion worse confounded
The course of true love
English undefiled
A watery grave
Fearfully and wonderfully made
Man proposes, God disposes
One touch of nature
Merry as a marriage bell
Matches are made in heaven
The melancholy days are come
Blushing like the rose
This mortal coil
Tell me not in mournful numbers
Absence makes the heart grow fonder
Murder the King's English
Lisp in numbers
An aching void
Fools rush in
The milk of human kindness
A tide in the affairs of men
From the sublime to the ridiculous
A green old age
Agree to disagree
Trifles light as air
No more worlds to conquer
All is vanity
The almighty dollar
A fly in the ointment
The last infirmity of noble minds
Do not let your angry passions rise
The apple of his eye
Art is long and time is fleeting
Arms and the man
The azure robe of night
A thing of beauty is a joy forever
That bad eminence
The barefoot boy
Barkis is willin'
The green bay tree
Fingers were made before forks
Beard the lion in his den
Beauty unadorned
Rise with the lark
Busy as a bee

GENERAL EXERCISE IN THE USE OF LANGUAGE

Make all possible improvements in these sentences: —

1. I was filled with fear when I saw him appear.
2. This ear-splitting noise was not considered a fitting conclu-

sion to the deliberations of the council then sitting for the last time.

3. The pernicious practice of punishing persons who have not been proved guilty was one of the disgraceful proceedings which the institution ought never to have been guilty of.
4. My temper was ruffled and I felt baffled by the shuffling policies of the lieutenant.
5. Long may they wait and far may they seek ere they find the fair maid who has fled from her home.
6. I have never heard how they caught the bird.
7. The drunken ruffians thrust him roughly into the dust and hushed his cries by stunning and gagging him.
8. The joy of the boy and his clamor of glee delighted the heart of the hoary old man.
9. By means of the exertion of a little care on your part, you can prevent the possibility of such an accident's occurring again.
10. I believe him to be perfectly and absolutely honest.
11. The boy was on top of the roof of the house.
12. It was the climax and pinnacle of extravagance for one so poor as he.
13. Since he was outside of the pasture he was in no danger whatever.
14. I never knew him at all, to the slightest degree.
15. He reduplicated the figures again.
16. It reflects back the light in a very strange manner.
17. There were a thousand people came to hear that last speech.
18. I have not finished with this piece of work.
19. He did not hesitate to express a preference for those elevating volumes which deal with subjects of a religious nature.
20. I myself heard it with my own ears, and because of the testimony of my own senses I cannot doubt from whence the noise proceeded.
21. It is well known that he was at times and on occasion unable to restrain the inherited and inborn craving which he had for beverages of an alcoholic nature, that is to say for intoxicating liquors.
22. The house was built of stucco, and it had been whitewashed until its exterior surface presented to the eye a dazzling purity of color.
23. We now prepared to construct our temporary shelter for the ensuing night. Two of our party cut the saplings which we

intended to use, and two more of the group gathered boughs out of which to construct the shelter.

24. On February 15, 1898, while our battleship Maine, belonging to the United States, was anchored in Havana harbor, it was blown up and destroyed by means of a sunken charge of powder, and nearly two hundred and fifty sailors and other men on board were blown up with it and lost their lives.
25. The club will hold its first dance Tuesday, October 6, and after this dance they will hold one every Tuesday night for the rest of the dancing season. At these dances the latest dances will be danced and it is expected that all the dances will be well attended, as all the former dances at this club have been. Eden Hall is the place where the club is to hold their dances. *Newspaper clipping.*
26. She was passing fair, with golden locks and eyes like stars.
27. The table groaned with toothsome viands.
28. Those kind of hats are very swell this fall.
29. He was very much exhausted caused by the vigorous endeavors he had made to lift the carriage from the bog.
30. Will it be urged that the four Gospels are as old or even older than tradition.
31. He has recuperated sufficiently from the disease to be able to partake of his customary food.
32. Fatal injuries seldom ever occur in football.
33. She was born in Ireland but raised in this country.
34. Not even the sacred desk could be rescued from the devouring element.
35. Several ships were sunk, which, while obsolete, still were useful vessels.
36. Taken in the same places where the story of the life of David Copperfield and his friends is developed, we have unfurled before us the beautiful simplicity of the quaint English countryside in the pictures.
37. A few frightened foreigners were hovering around like mice in a trap.
38. The graduate believes that he will readily achieve recognition and that the field of opportunity will hold her doors open to him.
39. You must be careful in the handling of a gun. They are a useful instrument in that for which they were intended.

IV

WRITTEN COMPOSITION

1. STEPS IN THEME-WRITING

1. The material used in writing may be collected from the following sources: —

(*a*) Memory or notes of past experience.

(*b*) Observation, experiment, thought, or imagination.

(*c*) Writings of other people.

2. A theme on any subject may consist of three factors: —

(*a*) Material, consisting of thoughts, ideas, facts, generalizations, illustrations, etc.

(*b*) Organization of material, or the arrangement of the ideas according to some coherent and logical plan.

(*c*) Expression of the ideas in words chosen to produce a definite and emphatic impression on the reader.

3. In order to preserve unity in treatment, decide upon a definite limitation of your subject. Determine how much space you have at your command. Narrow your subject to the proportions of that space. Reconcile yourself to the necessity of rejecting some of the material that you have collected.

Choose also a definite point of view with regard to your subject and preserve it consistently throughout. If for any reason your point of view has to be changed, be careful to indicate the change, even if only by suggestion.

4. Determine upon a definite plan of treatment which can be embodied in an outline and which will clearly indicate the relation of the different parts to one another. (See *Notes on Outlines*, pages 193–99.)

5. With the outlines before you, write a rough draft of your theme. If you can do this at one sitting, so much the better. Do not stop for correctness in small details, but try to get your ideas roughly into shape.

6. If possible allow some hours to elapse after you have written your rough draft before you revise it carefully and critically. Make whatever additions, omissions, and alterations are necessary in statement. See that your spelling, punctuation, grammar, sentence structure, and choice of words are correct.

7. Make a final, clean copy of your manuscript. (See *Notes on Manuscript*, pages 199–201.)

8. The manuscript is then submitted to judgment and criticism of some kind. This process may include the following aspects of your work: —

(*a*) Appearance of manuscript.
(*b*) Selection and arrangement of material.
(*c*) General method of treatment and point of view.
(*d*) Vocabulary: range, precision, propriety.
(*e*) Accuracy of grammar and sentence structure.
(*f*) Style.
(*g*) Originality in idea or in expression.

9. After your theme has been criticized, revise it carefully, make the corrections indicated, and embody the suggestions of your critic. If necessary, rewrite the whole theme. This careful revision or reconstruction will do you more good than writing an entirely new theme.

REFERENCES

Baldwin, C. S. *Composition Oral and Written*, pp. 163–96.
Baldwin, C. S. *A College Manual of Rhetoric.*
Brewster, W. T. *English Composition and Style*, pp. 3–87.
Brown *and* Barnes. *The Art of Writing English*, pp. 158–222.
Canby *and others. English Composition in Theory and Practice.* pp. 1–72.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 189–200.
Donnelly, F. P. *Imitation and Analysis*, pp. 145–87.
Espenshade, A. H. *Essentials of Composition and Rhetoric*, pp. 24–120.
Forbes, A. H. *Essays and How to Write Them.*
Fulton, Edward. *English Prose Composition.*
Genung, J. F. *Practical Elements of Rhetoric*, pp. 108–71; 245–325
Genung, J. F. *The Working Principles of Rhetoric*, pp. 389–476.
Hanson, C. L. *English Composition*, pp. 1–18.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 29–46.
Higginson, T. W. *Hints on Writing and Speech-Making.*
Linn, J. W. *The Essentials of English Composition*, pp. 3–31.
Lockwood, S. E. H. *Lessons in English*, pp. 279–334.
Miles, Eustace H. *Essays in the Making.*
Nason, A. H. *Short Themes; a Freshman Manual.*
Neal, R. W. *Thought Building in Composition.*
Pearson, H. G. *The Principles of Composition.*
Scott *and* Denney. *Aphorisms for Teachers of English Composition*
Stebbins, C. M. *A Progressive Course in English*, pp. 132–44.
Swinton, William. *A School Manual of English Composition.*
Swinton, William. *School Composition.*
Thomas *and* Howe. *Composition and Rhetoric*, pp. 1–33; 348–61.
Thorndike, A. H. *Elements of Rhetoric and Composition*, pp. 3–35; 105–56.
Wendell, Barrett. *English Composition*, pp. 150–92.
Williams, William. *Composition and Rhetoric by Practice*, pp. 270–84.
Woolley, E. C. *Exercises in English.*

2. OUTLINES

1. The chief advantages in making an outline of a theme, essay, or article to be written are the following: —

(*a*) An outline necessitates a clear statement of the subject or problem to be treated. It therefore

helps at the outset to eliminate vagueness in thought and expression.

(*b*) It also forces the writer to think about the *whole* subject before beginning to write about it. The outline, therefore, helps to insure completeness and unity in treatment.

(*c*) It demands that the writer shall consider all the parts of his subject in relation to each other and to the whole. The outline, therefore, is of assistance in securing proper proportion and coherence of parts.

2. The writer should, at the outset, clearly understand the difference between a *summary* or *précis* and a *topical* or *analytical outline.*

(*a*) *A summary* or *précis* is a reduction or concentration of the ideas of a piece of writing to a smaller form or miniature treatment. It eliminates the unimportant, and mentions only the most important ideas and facts. It is merely an abridged but coherent treatment of the original, and gives the gist of the writer's remarks. The ideas are expressed in the form of complete sentences, and the summary may or may not have paragraph divisions. A summary may be made of any kind of writing, and is generally made by some one other than the writer for convenience and economy of reference. Variations are to be found in book reviews, in bibliographical notes, in prefaces, in introductions, and in concluding chapters of some books.

(*b*) *A topical* or *analytical outline* is not expressed in the form of continuous prose, but consists of an arrangement of topics or headings which indicate all the ideas of the piece of writing considered and

their relation to one another. The outline is the framework or structural basis into which the complete sentences are fitted when the process of writing begins. An outline of this kind cannot always be made, but it is generally used by a writer before beginning work upon a piece of scientific, logical, historical, philosophical, or argumentative writing.

3. In formal writing the preliminary organization of ideas necessitated by an outline should be implicit or explicit. In the case of a brief treatment of a simple subject the matter may be so well organized in the writer's mind that no outline has to be made; in the case of more complicated and unfamiliar subjects, the labor of the writer and the reader will be considerably lessened if a logical and inclusive outline is made and carefully revised before any writing is done.

4. Decide whether your subject conforms roughly to either of the following types: —

(*a*) An introduction (which really introduces the subject by giving to it some connection with the reader's knowledge or experience) preceding the main treatment. This latter explains at length and in detail the idea or the problem under consideration and is in turn followed by a conclusion, which brings the treatment to a natural and definite end, makes applications, draws inferences, or suggests new ideas, fresh problems, or desirable action.

The student should rid himself of the idea that every piece of writing must have an introduction, a body, and a conclusion, and should find instances of good pieces of writing which do not

conform to this Procrustean rhetorical requirement.

(*b*) A series of steps or ideas which are related either logically, mechanically, causally, or chronologically (as is frequently the case in writing about processes, apparatus, machines, events, institutions, conceptions, etc.).

5. In considering your material, before you make your outline, decide from which of the following points of view you will treat your subject: —

(*a*) The *logical* point of view, in which case you subordinate your reader's interest to the accurate and complete representation of your subject, and strive for a judicious arrangement of parts. In this case your material dominates your method. Examples of this point of view are to be found in scientific and technical writing in encyclopædias, textbooks, and special periodicals.

(*b*) The *psychological* point of view, in which case your reader's interest and clearness of conception are your chief aims, and involve such an arrangement of your material that it will produce a vivid, easily understood, and pleasing impression. In this case your method dominates your material. Instances of this point of view may be found in addresses, in lectures, in the classroom, and in popular articles on scientific and philosophical subjects.

6. The following questions should be considered by the writer in making an analytical or topical outline: —

(*a*) Has enough material been collected so that there is a reasonable probability that the writer is in possession of all the important aspects of the sub-

ject and that material will not subsequently be found which will necessitate a reorganization of the outline?

(*b*) How much of the material at hand is unnecessary or irrelevant and may be rejected?

(*c*) Of the remaining material, which are the most important ideas or facts?

(*d*) Which are coördinate and which are clearly subordinate? Note whether those selected as subordinate are logically subordinate or are merely of minor interest.

(*e*) Which is the most coherent and effective arrangement? The order is sometimes determined by the subject itself, but when there are several possible methods of arrangement, test their relative value by experiment. When cards are used, this process becomes very simple.

(*f*) Determine approximately the amount of space to be given to the development of each of the main ideas, and indicate the estimated words or pages by a number in brackets after the main heading.

(*g*) What mechanical arrangement of headings seems best? How complete will you make your outline with regard to details?

(*h*) Decide whether an abbreviated form of your outline will be of assistance to your reader if prefixed or appended to your treatment of your subject.

7. With regard to the construction or choice of headings, it is well to remember that:—

(*a*) They should represent main divisions, important aspects, or distinct steps in the treatment of the subject.

(*b*) They should as far as possible be consistently expressed in the form of nouns, noun phrases, or complete sentences.

(*c*) When related they should be expressed in parallel form.

(*d*) They should be as brief as is compatible with clearness.

(*e*) They should be so worded as to make the most important element in the heading emphatic.

8. With regard to the details of mechanical arrangement, bear in mind the following suggestions: —

(*a*) Headings of coördinate value should always be the same distance from the left-hand margin.

(*b*) Subordinate headings should always be indented under the heading to which they are subordinate; and subheadings which are of equal value should be indented the same distance.

(*c*) When headings or notes run over one line, the second line should begin either level with the first word of the preceding line or else should be indented. It should never run out to the margin or begin level with the number or letter indicating the heading.

(*d*) Avoid the practice of too elaborate subordination. Do not put in the form of minute headings material not important to the outline. Too much detail is confusing and properly belongs in the text.

(*e*) The marks generally used to indicate headings and subheadings are Roman (I, II, III, etc.) and Arabic numerals (1, 2, 3, etc.), capitals (A, B, C, etc.) and small letters (a, b, c, etc.), and occasionally the letters of the Greek alphabet (α, β, etc.).

(*f*) Roman numerals are generally used to indicate large parts or sections of an outline. Letters should not be used where there are a large number of headings of coördinate value or where numerical order is significant. The system of numeration indicated in A′, A″, or A^1, A^2, or 1^1, 1^2, 1^3, has obvious disadvantages.

(*g*) Except in the case of a brief for an argument, do not use the terms "Introduction" and "Conclusion" unless they include material distinct from that in the rest of the outline.

(*h*) A tabulated list or matter arranged in columns should be clearly indented under its special heading. Any matter following the tabulation and included in the note should follow rules (*a*), (*b*), and (*c*) given above.

9. With regard to the relation of subordinate headings to main headings: —

(*a*) Do not put as a subheading material that can with advantage either be included without difficulty in the main heading or else omitted altogether without loss.

(*b*) A single subheading cannot be justified.

(*c*) Avoid writing as a subheading what is really coördinate with the preceding main heading.

3. THE PREPARATION OF MANUSCRIPT

In preparing manuscript for classwork, observe the following directions: —

1. Paper and ink: —

(*a*) Use regulation theme-paper.

(*b*) Do not use soiled, torn, or mussed sheets of paper.

(*c*) Use only black or blue-black ink, — never red, green, or violet.

2. Margins and spaces: —
   (*a*) Leave a margin of at least an inch at the left side of the paper.
   (*b*) Do not crowd the words at the right end of the line, nor at the bottom of the page.
   (*c*) Clearly indent the first line of each paragraph.
   (*d*) Do not leave a space at the right end of the line unless the next line is to be indented.
3. Titles and page-numbers: —
   (*a*) Write the title on the first line of the paper, not in the space above the line.
   (*b*) Do not underscore the title, nor enclose it in quotation marks.
   (*c*) Number pages consistently, either in the middle of the top or bottom or in the upper right-hand corner.
4. Writing: —
   (*a*) Write legibly, in a large, clear hand.
   (*b*) Do not use unnecessary flourishes, or unusual methods of placing or connecting letters.
   (*c*) Dot your *i*'s and cross your *t*'s
   (*d*) Be simple and conventional.
5. Erasures and corrections: —
   (*a*) Erase neatly, if it is necessary to erase at all.
   (*b*) Do not hand in a paper that is untidy with many erasures.
   (*c*) Do not use parentheses for correcting a word or a phrase; draw a horizontal line neatly through the offending expression.
   (*d*) Use the caret (∧) when inserting words or phrases which have been omitted.
6. Folding and fastening: —
   (*a*) Fold the paper vertically and evenly through the middle.

(*b*) Do not fold down the corners of the manuscript.

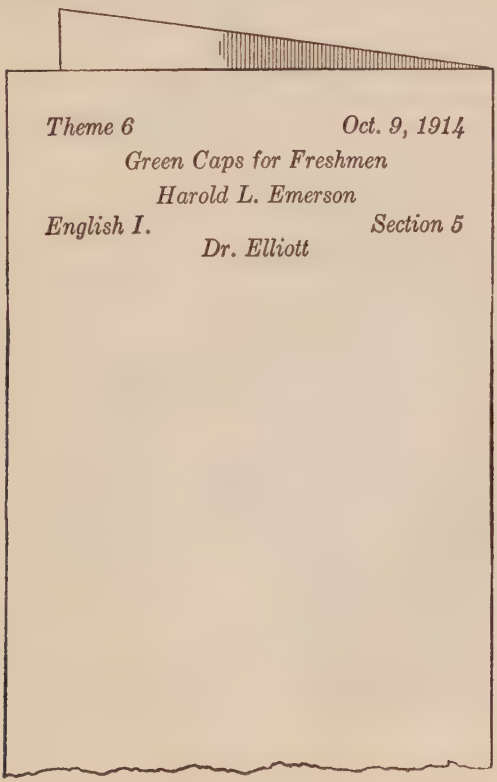
(*c*) Do not fasten the sheets of paper together, unless with a removable clip.

7. Indorsement: —

(*a*) Indorse the manuscript on the upper part of the reverse side.

(*b*) Give the following data: Title of manuscript; name of author; date; name of instructor; number of theme; name or number of course; section or division of class.

(*c*) Note the form printed below: —



REFERENCES

FOWLER, N. C. *The Art of Story-Writing*, pp. 98–126; 193–203.
GASKELL, G. A. *How to Write for the Press*, pp. 61–106.
HANSON, C. L. *English Composition*, pp. 19 *et. seq.*
HERRICK *and* DAMON. *New Composition and Rhetoric for Schools*, p. 498.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 367–72.
THOMAS *and* HOWE. *Composition and Rhetoric*, pp. 397–409.
WILLIAMS, WILLIAM. *Composition and Rhetoric by Practice*, pp. 322–29.
WOOLLEY, E. C. *Mechanics of Writing*, pp. 1–24.

4. MARKS FOR THE CORRECTION OF THEMES

amb	ambiguous.
ant	antecedent omitted or incorrect.
bal	make parts of the sentence balance.
cap	use capital letter for lower case letter underlined three times.
co	sentence lacks coherence.
coll	language is colloquial.
cst	error in construction.
‖ cst	make construction parallel.
D	see dictionary.
E	poor or incorrect English.
emp	emphasis lacking or incorrect.
F.W.	"Fine Writing"; affectation; artificiality.
fig	figure of speech wrong or incongruous.
gr	error in grammar.
K	awkward word, expression, or construction.
L	loose construction or thought.
l.c.	use lower case letter instead of capital letter marked thus, Ø.
MS	bad manuscript; untidy, careless, or torn.
p	error in punctuation.
p.c.	comma fault.
Par or ¶	begin a new paragraph.
per	make sentence periodic.
quots	use quotation marks.
red	redundant.

rep	repetition of word or idea.
S	sentence is badly constructed or incomplete.
sp	error in spelling.
Th	theme.
tr	transpose words or sentences.
U	sentence or paragraph lacks unity.
V	vagueness in thought or expression.
W	weak.
w w	wrong word.
X	obvious error.
∧	obvious omission.
¶	begin a new paragraph.
No ¶	do not begin a new paragraph.
]	indent
δ	omit word or sentence through which a line has been drawn.
[ ]	omit words between brackets.
⁀	unite.
|	divide word or sentence here.

5. SHORT-THEME SUBJECTS

1. College Students' Reading
2. Landladies
3. The Humors of Boarding
4. House-Rules
5. Letters Home
6. Moving Day
7. Getting Ready for College
8. Packing a Trunk
9. The Dancing Class
10. My Music Lesson
11. Running a High School Paper
12. How a High School Boy Earns Money
13. A Fancy-Dress Party
14. Keeping One's Clothes in Order
15. Boarding-House Furniture
16. The Girls' Dormitory
17. A Cooking Lesson
18. Scenes in a College Library
19. Librarians
20. Strangers on the Campus
21. An Oriental Shop
22. Going Abroad
23. "See America First"
24. Down at the Wharf
25. Hanging Pictures
26. In the Dean's Office
27. Dropped
28. Homesick
29. The Rights of Roommates
30. Why I Failed
31. Answering the Telephone
32. How to ring a Fire Alarm
33. In the Library
34. Singing in the Choir
35. The Country Boy at College
36. Being a Guest
37. The Church Fair
38. An Ocean Voyage

39. The Street Parade
40. A College Professor
41. Afternoon Tea
42. The Horse Race
43. My Visitors
44. A Trip on the Lake
45. The Circus Parade
46. Our Town at Election Time
47. The Street-Car Conductor
48. College Snobs
49. Janitors and Cleaning Women
50. The Youngest in the Family
51. College Girls' Clothes
52. How to write a Theme
53. Getting back Home
54. My Bank Account
55. A Singing-Lesson
56. The College Student and the Cigarette
57. Football and the Faculty
58. The College Student and Religion
59. Honesty among Students
60. The College Comic Paper
61. The Humor of College Students
62. The Question of Hazing
63. Mass Meetings
64. The Helpless Student
65. Lantern Lectures
66. How to Prepare for Examinations
67. Clubs in my Home Town
68. Small Boys on the Street
69. Sunday Morning
70. A Short Vacation at Home
71. The Lunch Room at School
72. When I was in a Hurry
73. The Zoölogical Garden
74. The Moving Picture Show
75. Shop Windows
76. Our Class Play
77. Keeping a Diary
78. An Indian Village
79. Street Vendors
80. The Chinese in our Town
81. Children on the Stage
82. Magazine Advertisements
83. The Suffragette
84. Noon Hour in the Street
85. Culture among College Students
86. The Follies of the Kodak Fiend
87. Clothes and their Owners
88. College Students' Rooms
89. Why Study the Classics?
90. How to cast a Vote
91. Commuting
92. Class Yells
93. College Slang
94. Commencement at the High School
95. What People read and eat in the Train
96. What the Country Schools need
97. The Marking System in our College
98. The Value of a College Degree
99. The Football Hero
100. Boarding-House Manners
101. Spring on the Campus
102. Spring in the Classroom
103. Tutors
104. On the Crew
105. Being a "Fan"
106. College Love Affairs
107. Student Pastors
108. The College Girl at Home
109. Small Economies
110. Christmas Presents
111. How to Pack a Trunk
112. How I ran away from Home
113. Boys' Gangs
114. The Theater in a Small Town

115. The Old-Clothes Man
116. A Cheese Factory
117. The Farmer and the Automobile
118. Why I like Moving Pictures
119. The Village Constable
120. The Popular College Man
121. Boarding-House Talk
122. What College Students eat
123. The Campus
124. Policemen
125. The Pedestrian and the Automobile
126. Getting up Early
127. The Workingman's Day
128. The Non-Fraternity Man
129. Borrowing Clothes
130. Shopping for Christmas
131. Lending Books
132. The Fraternity Dog
133. The Back-Yard Cat
134. How to save Time
135. An Adventure in a Motorboat
136. Window Curtains
137. On Keeping Boarders
138. Making a Garden
139. How I improved our Yard
140. Caught in the Rain
141. How I spend my Money
142. The Bakery Shop
143. How a Girl may earn Money
144. Keeping House for Father
145. A Large Department Store
146. Street Noises
147. Afraid of the Dark
148. How to make a Camp Fire
149. Why I like my Home Town
150. Our High School Literary Society
151. My best Friend
152. On the Character of Newsboys
153. The *Saturday Evening Post* Boy
154. Locked out
155. An Experience in Business
156. Learning to take Notes
157. In the Kindergarten
158. A Child's Playhouse
159. Raising Pigeons
160. Keeping Rabbits
161. How to study a Foreign Language
162. My High School English Course
163. Sunday Night at Home
164. The Corner Grocery
165. The College Failure
166. Required Reading
167. Cramming
168. Hunting a Room
169. The Post-Graduate
170. Collectors
171. The Lunch Wagon
172. The Corner Drug Store
173. Having a Group Picture taken
174. Women in College Politics
175. The Waitress
176. The Dairy Lunch
177. Registration Day
178. Excuses
179. Money from Home
180. The Sunday Newspaper
181. A Flower Shop
182. Popular Novels
183. The Thermos Bottle
184. Keeping House Systematically
185. Second-Hand Books
186. The Tardy Student
187. A Science Note-Book
188. In the Laboratory
189. Children in the Park
190. A Little-Known Corner of our College
191. What the College Student learns Outside of Class
192. Costumes on the Campus

193. Following the Fashions
194. Keeping a Tea-Room
195. Women Reporters
196. The Dean of Women
197. Fudge Parties
198. Our Fancy-Dress Party
199. Household Magazines
200. The Beauty Column
201. A Beauty Parlor
202. Trousseaux
203. Giving a Bridge Party
204. The Sewing Room
205. Bargains
206. Being an Aunt
207. Women Lobbyists in College Politics
208. Woman's Sphere
209. The Anti-Suffragist
210. The Complete Hostess
211. Rules in a Women's Dormitory

6. LONG-THEME SUBJECTS

1. My Home Town
2. Secret Societies in the High School
3. My Musical Education
4. How our College reaches the People
5. The Country Store as a Social Center
6. College Publications
7. Earning One's Way through College
8. The Honor System
9. The College Student and the Theater
10. How my Home Town could be improved
11. The Liquor Situation in my Home Town
12. My Business Experience
13. Our Athletic Situation
14. Teaching in a Country School
15. How a Large Business Enterprise is managed
16. The Mail Order Business
17. Girls' Literary Societies
18. Managing a Boys' Camp
19. Are our High Schools Successful?
20. How my Education has so far failed
21. Our College and the Freshman
22. Public Lectures in our Town
23. The Modern Sunday School
24. How to get the Most out of a Week in Camp
25. How to set up a Camp
26. The Freshman and the Upper Classman
27. The Differences between a High School and a College
28. The Difference between a Public and a Private School
29. Country Roads
30. Religious Societies in College
31. College Politics
32. The College in a Large City
33. College Dramatics
34. Social Life in College
35. What a Church can do for its Young People
36. Votes for Women
37. The College Graduate and the Town he Lives in
38. Foreign Students in American Colleges
39. What the Country Schoolhouse can do
40. Is the Adviser System Satisfactory?

41. The Y.M.C.A. in College Life
42. My Vocation in Life
43. When I was a Small Boy
44. What a College Newspaper ought to be
45. The Boy Scouts
46. Training for a Track Team
47. The Insurance Business
48. Irrigation Systems
49. The Conservation of Forests
50. A Truck Garden
51. Developing an Apple Orchard
52. A Horse Ranch
53. Systematic House-Cleaning
54. The Housekeeper's Week
55. The High Cost of Living
56. Democracy among College Girls
57. Managing a Boarding-House
58. A Model Kitchen
59. American Styles for American Women
60. Interior Decorations for a Cottage
61. The Immigrant Woman in our Town
62. Continuation Schools for Girls
63. The Problem of Domestic Help
64. A Westerner in the East
65. An Easterner in the West
66. Social Life in my Home Town
67. A Library Training Course
68. Fresh Air Work in a Large City
69. Settlement Houses
70. Reformatories for Young People
71. The Commission Form of Government
72. An Account of a Recent Strike
73. The Saloon in Politics
74. The United States and Mexico
75. The Weather Bureau
76. Pure Food
77. Postal Savings Banks
78. The Parcel Post
79. Aviation Tournaments
80. The George Junior Republic
81. Colonial Costume
82. English Costume in the Eighteenth Century
83. Some Old-Fashion Plates
84. Abandoned Farms
85. Poor-Houses
86. Electricity in the Household
87. Women's Hats
88. A Recent Art Exhibit
89. Modern American Art
90. Portrait Painters of America
91. Recent Political Caricatures
92. The Influence of Caricature on Public Opinion
93. Architecture in my Home Town
94. Hand Work in the Public Schools
95. Dyeing and Weaving
96. Hand-Made Jewelry
97. Costume Design
98. Spelling Reform
99. Some Examples of Modern Realism
100. Poe's Influence on the Short Story
101. The Dialect Story
102. The Middle West in Fiction
103. George Meredith's Short Stories
104. Short Stories in Current Magazines

105. Early American Magazines
106. Godey's Lady's Book
107. Recent Historical Novels
108. "The Great American Novel"
109. Poetry in the Current Magazines
110. Literary Magazines of the Present Day
111. Children's Magazines
112. Recent Local Color Stories
113. A New English Novel
114. Conventional Stage Characters

REFERENCES

Brown *and* Barnes. *The Art of Writing English*, pp. 329 and 371.
Espenshade, A. H. *Essentials of Composition and Rhetoric*, p. 43.
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric*, p. 421.
Hanson, C. L. *English Composition*, p. 8.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 42–46; 52; 440; 455.
Hitchcock, A. M. *Rhetoric and the Study of Literature*, pp. 346–56.
Hitchcock, A. M. *Theme-Book in English Composition.*
Nesfield, J. C. *Senior Course of English Composition.* Subjects with notes, pp. 205–322; without notes, pp. 323–56.
Newcomer *and* Seward. *Rhetoric in Practice*, p. 252.
Scott *and* Denney. *Paragraph Writing*, pp. 213–44.
Shaw, E. R. *English Composition by Practice*, pp. 149–52.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 361–63; 394.

7. HOW TO TAKE NOTES

The two most necessary qualities in note-taking, as far as form is concerned, are: —

1. *System.* If you have devised a practical and satisfactory system, do not change it without good reason. Others may use different methods, but if yours serves your purpose, do not discard it. Do not make the mistake of becoming a slave to system. System is only a means for securing economy and efficiency.
2. *Neatness.* Notes should always be neatly made and arranged. They should not be crowded together and illegible.

Notes may be preserved in the following ways: —

1. The *loose-leaf notebook* with pages 8x10½ or 8½x11, and opening at the side like an ordinary book, is the most convenient kind. It permits of expansion, rearrangement, and transfer of notes if necessary. It is practical to use, as it opens flat, and allows the easy removal of pages. It is the only kind of book that can be kept up to date and added to without requiring the reader to look in several places.
2. The *bound notebook* is useful when it is desirable to preserve notes and records which will not be changed or added to. Only one subject should be put into each notebook. When a loose-leaf notebook is completed so that no further additions will be made, the sheets can be conveniently and cheaply bound in book form.
3. Some writers prefer to take notes upon cards or slips of paper 4x6 or 5x8, and to file these in drawers or boxes. This method is a modification of the loose-leaf notebook and generally has proved less convenient.
4. When notes are taken on odd sheets of paper, or when the ultimate value of notes or clippings cannot be determined and it seems desirable to preserve them without loss of time, they may be placed in manila envelopes or folders, which are then filed according to subject. Useless matter should be removed at regular intervals from a file of this kind.

There are two general classes of notes: —

I. Notes which are taken at lectures or in the classroom and which are intended as a record, and for future study or reference.

II. Notes which are taken preliminary to writing, and

which, when organized, will form the basis for writing a theme, article, lecture, or book.

I. *Lecture notes*

1. An exact and complete *verbatim* report of the lectures is in most cases neither desirable nor feasible for the average student. The usual method of classroom instruction and the use of textbooks, syllabi, etc., render elaborate notes unnecessary. The student will find that his mind receives valuable training if he learns to abstract and condense the chief ideas in a lecture and to express them in his own words. It is generally advisable to quote exactly only the most important points.
2. The student should simplify his note-taking by the use of a few definite abbreviations. For example, the final letters may be omitted from long words: investig., for investigation; signs such as ✓ or θ may be used for "the"; w. may stand for "with." In rapid note-taking abbreviations are essential. The student will find shorthand useful, but not essential, in college work. A knowledge of typewriting is becoming more and more necessary. If shorthand is used, the notes should be written out as soon as possible.
3. Lectures, in general, provide the student with either (*a*) a number of historical or scientific facts, definitely related, or (*b*) the explanation of an idea, conception, process, etc. In both cases there is a definite plan or outline in the mind of the lecturer, and in this plan the details are arranged in a coherent manner; on the basis of

this plan, the lecturer in speaking states facts, explains ideas, elaborates, emphasizes, indicates relations, draws conclusions, and makes suggestions. In his notes the student should enter: —

(*a*) A general outline giving the most important points of the topic discussed and showing that the student has grasped the trend of the lecture. Sometimes an outline placed on the blackboard materially assists the student in this process. The student should watch carefully for any indication of a transition to a new topic.

(*b*) Any fact, idea, or suggestion that has impressed the student on account of its unfamiliarity, difficulty, special interest, or suggestiveness.

4. Cultivate the habit of continuous attention and of concentration. Allow neither your surroundings nor your own thoughts to distract your mind from your subject. Be careful not to let your attention wander or flag toward the end of the lecture even if the subject is uninteresting. The habit of concentration is itself often more valuable than the facts under consideration.
5. Learn to listen before you write. Avoid especially the habit of jotting down the first words which the speaker uses in discussing any point. Listen until you can sum up in a heading or a brief sentence what he has said. Beginners frequently find it difficult to write one thing and listen to another at the same time.
6. Watch carefully for any indications of outline, plan, progress, sequence of ideas, and transitions. These will help you in the arrangement

and numbering of headings. If you unexpectedly find that you have made a wrong coördination or subordination of headings in your outline, indicate rapidly by numbers their proper relation, but be careful at the same time not to lose the thread of the lecture. If you do not understand what is being said, do not hesitate to ask questions. If you have not heard distinctly, ask to have a sentence repeated.

7. If your notes are not readily legible or if they are poorly arranged, copy them. Notebooks which are to be examined by the instructor and for which credit is given should if possible be typewritten.
8. Learn to depend upon yourself and not upon your neighbors for the notes that you take. If, however, you miss a lecture, get the material (where this is not contrary to special regulations) from the notes of another student before the class meets again.
9. If you use a loose-leaf notebook for the notes on different courses, always file together and consecutively the notes on each separate subject. It is a good plan to place in the upper left-hand corner of the page the name of the course, the instructor's name, and the date. With this information, you can remove and replace notes without any danger of misplacing them.
10. If you have time, you will find rewriting the lectures in full from the notes an excellent means of training in writing and of fixing a subject definitely in your mind. This method should be used at least for those parts of a subject which are difficult to understand or remember, or in

cases where mere headings will be meaningless after a lapse of time. Another plan is to review your notes once a week, underlining with red ink important words, and putting brief headings in the margin.

11. Leave sufficient space in your notes for quotations or extracts, abstracts of reading, and additional references.
12. If you expect to have occasion to refer frequently to your notes, make a table of contents or an alphabetic subject index of the chief topics.

II. *Notes preliminary to writing*

1. Before writing on a subject the student should make notes if —
   (*a*) The subject is extensive or complicated.
   (*b*) Accuracy of statement and definiteness of reference are necessary.
   (*c*) The time of preparation is interrupted or extended over a long period.
   (*d*) The writer is coöperating with others on a report, etc.
2. Notes should not be taken in bound notebooks, but upon cards or slips or sheets of paper of uniform size. Only one note, idea, reference, or quotation should be put upon one card or sheet. Place at the top a brief indication of the contents of the sheet, or a heading indicating its place in your treatment of the subject. If this material covers more than one card or slip, fasten the papers together with a clip. These details are essential to the proper arrangement and convenient use of the notes.
3. It is well, even in the case of very brief notes, to write at the bottom or on the back of the sheet

a reference to the volume and page where you got your information. Possible future reference or the necessity for verification makes this advisable. Such reference is necessary in the case of quotation, and should include author, title, place and date of publication, edition, volume, and inclusive paging. (See *Notes on Quotations*, pages 215–21.)

4. When you have completed the process of taking notes, or as soon as you feel the necessity for some organization of your material, begin the process of arranging your notes. Arrange them in rows on a table, putting in the same pile all notes that deal with the same topic, and fasten each pile with a paper clip.
5. Begin to arrange the topics, shifting them about until you get them into a satisfactory order. If you have already made an outline of your subject, this process will take only a few moments; if you have not made an outline, this process of arrangement will result in one.
6. If you have many notes, you will find some to be duplicates and some to be unnecessary. Do not throw these away, but preserve them separately in relative order. They may prove useful before you have finished writing.
7. When you have finished your work, file your notes in order and keep them until what you have written has been criticzied by your instructor.

REFERENCES

Baldwin, C. S. *Composition Oral and Written*, pp. 163–72.
Brewster, W. T. *English Composition and Style*, pp. 30–37.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 263–68.
Seward, S. S. *Note-taking.*

8. QUOTATIONS

1. Extracts from writers should be quoted exactly. Do not trust to your memory. Find the quotation that you wish to use and copy it carefully. Make a note of the volume and the page of the work in which the quotation is to be found.

2. Use double quotation marks (" . . . . ") before the first and after the last word of the quotation. Use single quotation marks (' . . . . ') for a quotation that occurs within a quotation.

> For fame, Meredith had, as those of his calibre always have had, to wait. But "If," as Mr. Trevelyan adroitly remarks, "the gods showed their love for Shelley by causing him to die young, they have shown their love for Mr. Meredith in a more satisfactory manner, by leaving him to receive from us in old age the homage that was due to him from our grandfathers,"[1] and for thirty years at least fame has now been his portion. MAY STURGE HENDERSON: *George Meredith.*

> In a letter of March, 1843, Mrs. Carlyle remarked of humorous stories, "All the books that pretend to amuse in our day come, in fact, either under that category which you except against, 'the extravagant clown-jesting sort,' or still worse, under that of what I should call the galvanized-death's-head-grinning sort. There seems to be no longer any genuine, heart-felt mirth in writers of books." H. S. CANBY: *The Short Story in English.*

3. If for any reason you insert a word or words of explanation or comment in the quotation, use square brackets [ ] to inclose such interpolated material.

> Several letters of Señor Morla Vicuña bear out the foregoing account of the matter. In one may be read: "I propose to call on you to-morrow or the day after. The group of Admiral Lynch is very successful, and I am proud and pleased to be the sole possessor of it. [Probably

[1] G. M. Trevelyan, *The Poetry and Philosophy of George Meredith.*

this was a small copy which he was to keep for himself.] I will send you a packer for the Vicuña Mackenna monument." FREDERICK LAWTON: *Life of Auguste Rodin.*

4. If you desire to draw attention to any particular word or to emphasize it, use italics and make a note to say that the italics are your own. In manuscript underline the words that you wish italicized.

Mr. Asquith, it may be, hesitates at the name of Home Rule. Let Unionists, if they doubt what the Premier means, weigh the terms — and especially the words we have italicized — in which his proposal is accepted by Mr. Redmond: "We are now in the midst of one of the greatest constitutional struggles that have arisen in the history of the British Empire for over two hundred years, and what concerns us here more nearly *we have before us to-day the best chance which Ireland has ever had for the last century of tearing up and trampling under foot that infamous Act of Union which has made our country impoverished, depopulated, and unhappy.* I rejoice with all my heart that this great meeting . . . of the citizens of the capital of Ireland proves that they are awake to the magnitude of the issues that are at stake." *The Quarterly Review*, January, 1910, vol. 212, p. 284.

5. If you omit words or sentences from the passage that you are quoting, use dots (. . .) or stars(* * *) to indicate the omission.

I gather some of these particulars from a copy of a letter, apparently in reply to one from Wordsworth, to whom she had sent the commencement of the story, sometime in the summer of 1840: " . . . No doubt if I had gone on, I should have made quite a Richardsonian concern of it. . . . I had materials in my head for half-a-dozen volumes." MRS. GASKELL: *Life of Charlotte Brontë.*

6. Be careful to give the source of your quotation, in the words introducing or following it, or in a footnote. The author and the title should be given, and, in exact work,

place, date, edition, volume (if there are more than one), and inclusive paging.

7. An indirect quotation does not require quotation marks, since only the substance, not the exact wording of the text, is given. Acknowledgment of or reference to the source should invariably be made.

8. The use of another's ideas or words without due acknowledgment is known as *plagiarism;* it is commonly regarded as a literary theft — as inexcusable as any other kind of dishonesty. The student should cultivate the habit of scrupulous exactness in the matter of literary indebtedness. Plagiarism, however, must not be confused with the rare coincidence which occurs when two writers happen independently to express the same idea in a somewhat similar way; and the term *plagiarism* should not be extended to include the use of phrases and set expressions common in current speech.

9. Unless for specific purposes of proof or illustration, frequent or extended quotation should be avoided. The overloading or padding of themes with quotations should be neither practiced nor tolerated. Do not use another's words when you can express the same idea clearly yourself. Ready recourse to quotation is one of the greatest obstacles to precision, rapidity, and felicity of expression.

10. The lavish and indiscriminate use of quotations, especially from poetry, as a literary ornament, is not to be commended. Emphasis and good effect, however, may be gained from the occasional use of an unexpected, novel, or particularly appropriate allusion or quotation.

11. Be careful to avoid, on the one hand, hackneyed quotations, trite references, and overworked allusions, and,

on the other hand, vague, recondite, or far-fetched quotations or allusions.

12. For the use of quotation marks in conversation, see page 19.

13. A quotation from a poem should follow the exact arrangement of lines that is shown in an authorized version of the original.

14. When a quotation from a poem is to be inserted in a prose discourse, it should begin on a line by itself. The prose following it should begin on the line below the last line of the poetry.

> Yet, if the world we live in be indeed bounded
>
> by the high
> Uno'erleaped mountains of necessity,
>
> the rule to which we are subjected is no iron despot's rule. MAY STURGE HENDERSON: *George Meredith.*

15. If a line of poetry must, on account of its length, be carried over to a second line, the part carried over should be indented.

> But first I go. — They 'll not mind Cheat-the-
> Devil!
> They 'll creep, to find out where the Rainbow
> went.
>
> JOSEPHINE PRESTON PEABODY: *The Piper.*

16. A quotation of verse should, in general, have quotation marks only at the beginning and at the end. Frequently quotation marks are omitted unless the lines of poetry are included in the speech of some character who figures in the prose discourse.

The student of foreign languages may note that in French and German it is customary to use the quotation mark (usually single) at the beginning of each line.

9. REFERENCES AND FOOTNOTES

1. Whenever you are immediately dependent upon another writer for your material or your language, that fact should be indicated either by a reference in the text or by a footnote.

2. Acknowledgment in the text may be made as follows: —

> "To this text my attention was first called by the article of Monsieur A. Gastoué, *Un petit drame liturgique parisien pour Paques*, in the course of which he writes, —
> 'En dehors des coutumes.....'"[1]

[1] Karl Young: *Some Texts of Liturgical Plays*. In the *Publications of the Modern Language Association of America*, XXIV, 2, p. 294.

NOTE. In manuscript that has to be printed it is advisable to rule a line across the page immediately below a line of text containing a reference, to write the reference or footnote below this ruled line, to follow it with another line, and then to continue with the text. This method facilitates the work of the printer and of the proof-reader.

3. If there is only one note to a page, or if the references are rare, a star (*) is sufficient to draw the reader's attention to the foot of the page. The star is placed immediately after the important word in the text and immediately before the footnote at the bottom of the printed page.

4. Where there are numerous footnote references or quotations, either of two plans may be followed: —

(*a*) Number the notes consecutively in the text, page after page, and place all the references and quotations, correspondingly numbered and consecutively arranged, in an appendix. This method is sometimes used in the case of unimportant, very technical, or long references, where it is unde-

sirable to distract the reader's attention or where the proportions of the page would be spoiled.

(*b*) Indicate the note on every separate page either by small superior figures ([1] [2] [3] [4] etc.) or by the signs * † ‡ § placed after the important word or at the end of the reference or quotation. The figures are preferable because they are more familiar and allow greater range; modern practice in printing calls almost exclusively for their use even when there is but a single note to the page.

Examples of these two methods may easily be found in the student's textbooks.

5. Where it is desirable to make a reference for the sake of illustration or comparison, but not as an acknowledgment of indebtedness, the abbreviation *Cp.* or *Cf.* (Lat., *confer*, "compare") is used in the footnote after the note number.

e.g., [3] Cf. Psalm XXIII, 2.

6. Where the reference extends over several pages sometimes only the first is mentioned, followed by the abbreviation *et seq.* (Lat., *et sequentes* or *et sequentia*) or *f.* (following).

e.g., [3] William James: *The Will to Believe.* N.Y., p. 184 *et seq.*

7. In the case of quotations from foreign languages, it is generally advisable to give an exact translation in a footnote. If a free rendering is given in the text, quote the exact foreign words in the footnote. In either case, reference should be made to author and work cited.

8. Where an uninterrupted series of references has to be made to the same book, full reference is made only the first time, and the abbreviation *op. cit.* (Lat., *opere citato*, in the

work cited) is used in the subsequent references, the number of the page being altered when necessary.

9. It should be remembered that when the series is interrupted, the full reference must again be given. *Op. cit.* always refers to the last work mentioned in the preceding footnotes.

10. When a second reference has to be made to the same page of work already mentioned, the abbreviation *loc. cit.* (Lat., *loco citato*, the place cited) is used to refer the reader to the same place.

10. MAKING A BIBLIOGRAPHY

1. Bibliographical entries should always give the following information: —

1. Author's name, with initials.
2. Exact title of book.
3. Place of publication.
4. Date of publication.
5. Number of edition, if known.

2. Bibliographical entries may be arranged in two ways: —

1. By authors, alphabetically.
2. By subjects alphabetically, with the authors arranged alphabetically under each topic heading.

Examples of these methods of arrangement may be found in *The United States Catalogue of Books in Print.* Further suggestions and examples may be found in Channing, E. Hart, A. B., and Turner, F. J.: *Guide to the Study and Reading of American History.* Rev. ed., Boston, 1912.

3. When the student has to make an extensive list of references or a bibliography of any sort, he will find that much time is saved if he uses one index card for each separate book of reference. He can then eliminate any

entries that are not necessary; a bibliography should never be left unarranged. Entries should be placed in alphabetical order, or according to date of publication or some convenient subject classification. The entries should then be copied and the cards filed for reference. In a simple or small bibliography, entries by author will usually prove sufficient. If the subject has many aspects or the bibliography is extensive, the subject entry will prove more convenient, the topic or subheading of the whole subject being indicated upon the first line of the card. This classification should usually be made after all the entries have been examined.

4. In making a bibliography the following aids will be found useful: —

1. The entries on subject cards in a library catalogue.
2. The information obtained from following up "see also" references.
3. Any special bibliographies that may be already published. These may be found from the catalogue or from lists of bibliographies published in the *American Library Annual.*
4. The lists appended to many articles in the encyclopædias.
5. The bibliographies and footnote references in books on the subject.
6. The A.L.A. *Index to General Literature.*
7. The indexes to periodical articles, e.g., *Poole's Index, Annual Library Index, Readers' Guide to Periodical Literature,* etc.

5. In making a bibliography you will find that your labor is lightened if you bear in mind these suggestions: —

1. Make the list of entries as complete as possible before you begin to examine the books themselves.

2. In the lower right-hand corner of the card put a letter or abbreviation to show where you found your information. This often enables you to trace and correct an error which you have made in copying. Use *L.C.* for Library Catalogue; *P.* for Poole's Index; *E.B.* for Encyclopædia Britannica, etc.
3. Write on the back of the card any note about the book which will be of assistance to you in your work; e.g., "not in University Library, March 1913"; "out of date"; "good illustrations"; "Note p. 273–286"; "useless"; "in Public Library; call number ———"; etc.
4. Arrange alphabetically by author the cards for books or articles which you have already examined. This is necessary in order to save time in finding a card when you have a large number. Use a filing box and alphabetical guide cards if you have two or three hundred cards.

V

FORMS OF DISCOURSE

1. DESCRIPTION

1. *Definition.*

Description is the name given to writing which has as its main purpose to produce in the mind of the reader a picture of some thing, person, or place which has been seen or imagined by the writer.

With regard to these materials, description may give the reader an idea of (1) their appearance, (2) their movements, actions, or changes, (3) the influence which sight of them has upon the mind of the spectator.

Description is used in books of travel, in magazine sketches, and in some kinds of poetry, for its own sake, and for the pleasure and the suggestions which it gives.

2. *Description and other forms of writing.*

The descriptive process of writing is used as a subordinate method in writing that is called —

(*a*) *Expository*, whenever it is necessary for the reader to have a clear idea or picture of an object, machine, piece of apparatus, building, place, or plan, before he can fully understand the explanation which is connected with it.

(*b*) *Narrative*, whenever it is necessary to give the reader a vivid or definite picture of the scene, the characters, and their actions.

(*c*) *Dramatic*, in the stage directions when it is necessary to indicate the appearance of a character or the stage setting; or in the play itself, in connection with explanations or accounts of actions.

3. *Description and other arts of expression.*

Description, on account of the great variety of the materials with which it deals, and because of the wide range of effects which it produces, is related to: —

1. *Painting*, which uses color, and light and shade as its means of expression.
2. *Sculpture*, which uses form.
3. *Music*, which uses sound.
4. The *technical and constructive arts*, which make use of physical materials.

Description differs from all of these arts in not being able to convey its impressions directly to the senses, but only through the symbols of language. Its appeal is, therefore, not so immediate and not so vivid.

Description, however, like these other arts, makes use of the fundamental processes of selection and rejection, arrangement and proportion, emphasis and subordination, unity, coherence, and variety.

4. *Description and painting.*

Description has a closer relation to painting than to any other one of the arts of expression. The following points should be noted and verified by the student's own observation: —

1. Just as painting is less vivid than nature, so description is in turn less vivid than painting in the impression produced.
2. Description has a wider range than painting, which is confined: —

   (*a*) To one instant of time, whereas description,

by means of the variable or progressive point of view (*q.v.*) may give successive scenes.

(*b*) To the sense of sight (color, size, shape, contour, light and shade, perspective), whereas description uses, in addition to these, sounds, smells, tastes, sensations of touch, heat, comfort, and the various physical and emotional effects which the material described may produce upon the observer.

3. Description sometimes makes use of material which is either unsuited for (e.g., horrible or disagreeable objects, and complicated scenes), or impossible of (e.g., moving objects, impressions on observer, progressive action, or scenes in darkness), treatment in painting.

4. The student should avoid "word-painting," or the attempt, by an exaggerated use of color words, to do what can be satisfactorily done only with paint. This literary temptation is akin to that known as "fine writing."

5. *Fundamental factors in description.*

1. The external object or raw material, which is the subject of the description, and which is generally independent of the observer. It usually affords an amount of detail or of suggestion in excess of that which will be used by the writer.

2. The writer's perception of the object to be described. The accuracy and quality of this image will depend largely upon the keenness of the writer's senses, upon his memory, his interests, and his previous training. Ability to perceive accurately and to remember completely can be developed by training. When the opportunity for observation and examination is limited to a very

short time, an effort should be made to concentrate the attention and to get the clearest possible impression. It should be noted that the material exists now in the form of ideas, that it is therefore independent of its original source, and that it is in a form which makes it possible for the writer to supplement it by ideas drawn either from his memory or from his imagination.

3. The written description. In this stage the ideas in the mind of the writer are transformed into the symbols of written speech. They are now in an external form which, unlike a painted picture, bears no resemblance to their original, but which secures their preservation and their transmission to any number of readers. This step involves on the part of the writer a command over his ideas on the one hand, and a facility in the use of a well-supplied descriptive vocabulary on the other hand.
4. The reader's reconstruction or reproduction of the original object or scene as a picture or idea in his own mind. This reproduction can be made only through some medium, and hence the success of the transferring of an idea to the mind of the reader will depend largely upon the quality of the description. The completeness, accuracy, and vividness of this picture will depend also upon the reader's interest, upon his previous training, and upon his imagination.

6. *Four methods of description.*

The following general distinctions in method may be made for purposes of clearness and convenience, if the student will remember that these methods shade into one another and in practice are frequently

combined. In the first method, fact predominates, and in the last, imagination. In the former the originality of the writer has least freedom, and in the last, widest scope. The two intervening methods involve a combination of these two elements: —

1. *The scientific or exact*, which consists of a complete and accurate, even technical, account of parts, characteristics, and relations. It involves a kind of photographic realism, and is largely used in dictionaries, encyclopædias, text-books, and scientific and technical publications.
2. *The popular or practical*, which consists of a brief enumeration of characteristics, an inventory of parts, or a short series of striking or obvious qualities. It is used largely in conversation, in catalogues, and in advertisements.
3. *The artistic or pictorial*, which consists of a skillful grouping of selected details, so arranged as to produce a pleasing impression upon the reader. It is used largely in books of travel, in magazine sketches of local color, and in novels.
4. *The suggestive or imaginative*, which appeals largely to the emotions and seeks to produce its impression by arousing associated ideas. It frequently gives the reader the vague and general outlines of the picture and allows him either to fill in the details as he wishes, or else, as in the case of music, it encourages him to enjoy the emotional and imaginative suggestions which it arouses in him.

Examples may be found in poetry and in stories of the more imaginative kind.

7. *Points of view in description.*

1. *Single, fixed, or stationary.*

This point of view is generally used in the case of

small objects, objects which can be conveniently seen from only one situation, or objects which present only a single characteristic aspect. It has the advantage of allowing the writer to make a minute and careful examination of details. It has the disadvantage of limiting him to only one view, of tending to spoil proportion, and becoming tiresome if too long continued. When a single point of view is used, it should be selected with care as being the best for a satisfactory view.

Examples of this point of view might be the scene from a seat in the theater, or from a window.

2. *Plural, changeable, or movable.*

This generally consists of two or more independent and disconnected views of the same object or place from different angles. It is used when it is necessary to present different aspects of a subject, and when this information cannot be obtained from the first point of view. This method has the advantage of allowing the secondary points of view usually to be selected by the observer, and of rendering possible the comparison of one view with another. It has the disadvantage of a possible difficulty on the part of the reader in relating one view to another, and on the part of the writer of a difficulty in keeping one view from overbalancing the others. Care should be taken to select the fewest points of view consistent with clearness, and to indicate clearly to the reader their relation to one another. This method in practice frequently, though not necessarily, affords less detail than the first.

Examples of this point of view may be found in descriptions of buildings where two sides, or back and

front, must be seen in order to give an adequate idea of the structure. Distant and near views also illustrate this use of two or more points of view.

3. *The progressive or continuous.*

This point of view consists of continuously moving past or around the object to be described. It is generally used of necessity when the observer is driving, or traveling on a boat or in a train, or from choice when it is desirable to cover a large area or to describe a large object without much attention to detail. It has the advantage of scope and inclusiveness, but the corresponding disadvantage of not supplying accurate or detailed conceptions.

Examples of this method may be found in descriptions of scenery from an automobile, of a trip through a gorge or rapids, of the different steps in a manufactory, etc.

4. *The panoramic or bird's-eye.*

This may be considered as a combination of the second and third points of view. It has the advantage of being the only way in which one can get an idea of a large area of country, of the plan of a city, or of a battlefield. It has the disadvantage of giving an unusual perspective, no details, and only the large or salient features of the scene. It frequently has to be assumed imaginatively by the writer.

Examples of this method of description may be found in accounts of views from the tops of high buildings or mountains, from balloons or aëroplanes, or from the "lookout" points frequented by tourists.

8. *Gathering material for description.*

1. Note that in your own experience the clearness and

vividness of an impression upon your mind depend largely upon the length of the time during which you perceived the object. Careful observation, therefore, demands time and concentrated attention.

2. Test your own impressions to see whether your information consists of these four stages: (*a*) mere realization of existence, contrast, or change; (*b*) vague or general ideas of size, shape, position, number, color, and material; (*c*) general ideas which become particular and definite; (*d*) hitherto unseen or unrealized aspects or qualities which become apparent through careful scrutiny.
3. Realize that the object of your description must be seen under suitable conditions with regard to: (*a*) point of view; (*b*) time; (*c*) lighting conditions.
4. Try to observe carefully and thoroughly, and to remember distinctly and accurately what you have noticed. Do not merely *look at* a thing, but try to *see* it. For the beginner it is advisable either to make notes at the time of observation, or to write the description before the memory of the scene has become blurred or confused by later impressions.
5. If possible determine what is the center of interest, and let that help to give unity to your interpretation of details.
6. Reject all insignificant or confusing details, however interesting they may be in themselves, unless they bear some definite relation to the main purpose of the description.
7. Group the important aspects in some definite order, which may be either (*a*) logical, or (*b*) dependent upon the impression which you wish to produce upon the reader's mind.

8. The chief material for description comes through the sense of sight. Supplement this whenever necessary by the other senses, especially sound, which has a high suggestive value.

9. *Technical terms.*

1. *Fundamental image.* By this term is meant that characteristic aspect, comparison, or figure of speech which is selected as a suggestive basis or foundation upon which the reader may conveniently construct the remainder of the picture by adding the subsequent details of the description. The image should be vivid and familiar. It is not necessarily made use of in every description, but when employed it should emphasize only general similarities or aspects.
2. *Dominant impression.* From the writer's point of view this is the chief aspect of a scene which he wishes to emphasize in his description; it may be some detail or part of the subject or scene, or it may be a general feeling produced by a part or the whole of the scene. From the reader's point of view it is the chief idea or impression that remains in his mind after reading the description.
3. *Local color.* This term has been transferred to description from painting, and the meaning has been enlarged to include all those characteristics of a particular locality or scene which are peculiar to it and which serve to distinguish it from others.
4. *Pathetic fallacy.* This term characterizes the process of attributing to natural phenomena thoughts, emotions, or actions which are really only human. This method of description is generally the result

of strong emotion or imagination. (See Ruskin: *Modern Painters*, part IV, chap. XII.)

10. *Description of individuals.*

The chief difficulties in describing individuals are due to the following causes: —

1. The writer is limited by the comparatively few details at his disposal.
2. The majority of people are commonplace and frequently present little that is distinctive.
3. Appearances change with familiarity.
4. The human face is difficult to describe on account of the variety of expressions of which it is susceptible.
5. There is no necessary or universal correspondence between physical features and intellectual, emotional, and moral characteristics.
6. The words that must necessarily be used are vague and are often unsuggestive of clear and distinct mental pictures.

11. *Conditions of good description.*

1. Comparative isolation of subject.
2. Careful observation.
3. Sympathetic appreciation of distinctive traits or dominant characteristics.
4. Experienced judgment, dispassionate reflection, and wide knowledge of life.

12. *General methods.*

1. To indicate the relation of a person to others or to a scene.
2. To give merely an accurate or pleasing picture.
3. To give an indication of character as well as appearance, and thus to interpret as well as describe personality.

13. *Pictorial value of people* as subordinate elements in a large scene.

1. Number.
2. Grouping.
3. Action.
4. Color.
5. Human interest by suggestion.
6. Relative value.
7. Appropriateness to environment.
8. Age and sex.

14. *Portraits of individuals.*

1. Method: —
   (*a*) Identification.
   (*b*) Portraiture.
2. Scale: head, bust, full length, etc.
3. Background: what, and why selected.
4. General appearance: clothes, age, general impression.
5. Suggestions as to class relations and occupation.
6. Individual peculiarities or idiosyncrasies.
7. Suggestion of dominant characteristics.
8. Emotional or intellectual power or weakness.

15. *Individuals as actors in a story or drama.*

1. Relation to situation; location, grouping, and movement.
2. Difference in method if character is predominantly
   (*a*) a speaker or
   (*b*) an actor.
3. Appearance.
4. Emotional or intellectual condition: —
   (*a*) Active or expressive.
   (*b*) Passive or receptive.
5. Actions: —

(*a*) Habitual or characteristic.
(*b*) Special and necessary to development of theme of story or drama.

16. *Functions of descriptive words.*

1. To designate, localize, or qualify an object.
2. To suggest visual pictures.
3. To arouse emotion in the reader.

17. *Desirable qualities of expression.*

1. Accuracy and precision.
2. Wide range.
3. Sensitiveness to fine shades of discrimination.
4. Economy of words, combined with efficiency of impression.
5. Felicity of expression involving a search for the right word or happy epithet.
   (*a*) Omission of insignificant details.
   (*b*) Emphasis on significant aspects.
   (*c*) Arrest of reader's attention and consequent clearness of mental picture.
   (*d*) Value in training writer in fine discrimination.
   (*e*) Danger of artificiality if overworked or clumsily used.

18. *Descriptive parts of speech.*

Since the effect produced depends so much upon the choice of words, the writer should pay particular attention to his selection and use of: —

1. Verbs, which describe action and make it definite by a quick appeal to the reader's mind.
2. Adverbs, which deal with manner, and limit, qualify, and define action.
3. Adjectives, which deal with quality, and limit, qualify, and define objects.

19. *Figurative language.*

1. Figurative language is valuable because of its image-producing power, its suggestiveness, and its interpretation of essential characteristics.
2. Figures of speech are either: —
   (*a*) Static, describing appearance, or
   (*b*) Active, describing actions and movements.
3. The main figures of speech are: —
   (*a*) Metaphor — identification of two ideas.
   (*b*) Simile — likeness of two ideas.

(For fuller treatment, see pages 157–61).

20. *Sound value of language.* In addition to the meaning of words there are three aspects of the sound of words which should be borne in mind in writing: —

1. Onomatopœia, in which the sound suggests the actual sound described; i.e., buzz, whirr, swirl, swish, rattle, clang, roar, boom, clatter, pop.
2. Alliteration, in which several words close together in the sentence begin with the same consonant or sound; e.g., the low, lazy lap of the waves; falling flakes and fragments.
3. Melody, which comes largely from the avoidance of harsh groups of consonants, and of the unnecessary repetition of the same word within a few lines.

21. *Criticism of description.*

The student may ask himself some of the following questions with regard to (*a*) extracts in a textbook or those selected by the instructor; (*b*) his own work; (*c*) the descriptions written by students in the class. Criticism may be either informal and oral, or organized and written.

1. Has the selection unity? Does it make a definite

appeal and leave a clear picture in the mind? What is the chief center of interest?

2. Does the writer depend more upon the sense of sight or of hearing for his material?
3. Does he give you the impression of having mastered his subject, and of having clearly realized the relations of its parts?
4. Is he more interested in large aspects or in small details? Is the scale large or small?
5. Does he indicate his point of view? Is it well chosen? Does he change it? If so, how does he indicate the transition?
6. Has the writer the power to indicate perspective and atmosphere?
7. Has he a wide choice of words? Precision in his choice of epithets?
8. Discuss his use of synonyms and of figures of speech.
9. Is his vocabulary commonplace or distinctive and individual?
10. Are his suggestions predominantly directed to the eye or to the ear?
11. Does he arouse any emotion in you? Does his description appeal to the imagination?
12. Is his attitude toward his material sympathetic?

EXERCISES

1. Select three different descriptions to show respectively: (1) mere appearance, (2) action, (3) influence upon spectator.
2. Find one description which is pleasing and another which is displeasing to you, and explain the reason for the difference in your feelings.
3. Select from an encyclopædia, from a good novel, and from Shakespeare's plays examples of description. Show how they differ in purpose and in detail.

4. Find in a book or in an art gallery pictures which (*a*) give an impression that could not be given by words; (*b*) are unpleasant in subject; (*c*) fail to tell a story; (*d*) show a good use of selection, arrangement, and emphasis.
5. Find examples of description which depend almost entirely upon sound. Suggest several possible subjects for "sound description." Keep a list of words that suggest sound. Notice upon what occasions a novelist makes use of sound in addition to the speech of characters.
6. Notice the difference in the impression which is made upon you by a description that makes use of only size, shape, position, etc., and one that makes use only of color. Does anything seem lacking in either case?
7. Select examples, from the newspapers or magazines, of descriptions where the writer seems to be thinking more of the words which he is using than of the things which he is describing. What makes you feel that this is the case?
8. Test the completeness and the accuracy of your observation by looking for two minutes into a shop window, or at a scene. Then make a list of the details that you can remember. Compare your list with the reality and notice the number and the character of your omissions. Try a similar experiment, allowing a day to elapse before you write your list. Compare as before and note any differences in the omissions.
9. Do you prefer music to painting? Is it easier for you to remember sights or sounds? Has this fact any indirect influence upon your descriptions?
10. Try to notice what happens when you read a description. How does your mind begin to react? How does the picture grow? Can you shut your eyes and see it? Practice until you can imagine a scene vividly.
11. Read one of your own descriptions to a student in your class and question him to find out whether he has been able, from your description, to reconstruct the picture in his mind. If not, find out the reason.
12. Find several illustrations for: —
    (*a*) the different methods of description;
    (*b*) the different points of view.
13. See whether you can find examples of description in which either taste or smell is referred to.
14. Explain what is meant by *local color* and by the *pathetic*

fallacy. Select original examples of each. Read the chapter in Ruskin to which reference is made.

15. What kinds of persons are easiest to describe? Which hardest? Why?
16. Is it easier to describe a friend or a stranger? A man or a woman? A young or an old person?
17. Select, from the descriptions which you have studied, words or expressions which seem to you to be: —
    (*a*) striking and original;
    (*b*) hackneyed and commonplace;
    (*c*) precise and accurate.
18. With regard to the use of details in the description of individuals, ask yourself such questions as: Which details are essential? Which are easily changed? Which are occasional or transitory? Which express permanent characteristics? Which express passing emotion or mood? Which indicate age, class or occupation, disposition, state of mind? How would you indicate anger, affection, hatred, fear, surprise, joy, deception, etc.?

THEME SUBJECTS

1. Your own room from where you are sitting.
2. A large room dimly lighted.
3. The reading-room of the library.
4. The outside of a small house.
5. The finest house in town.
6. The oldest house I know.
7. A picturesque cottage.
8. Your mother, father, brother, sister, or chum.
9. A total stranger whom you have passed on the street.
10. Such persons as the postman, the traffic policeman, the grocery boy, our chauffeur, our gardener, the peddler, the beggar, etc.
11. A crowd in the lunch room at noon, in the street during a fire or an accident, after the theater, at a baseball game, watching a parade, on the pier waiting for the steamer, on the station platform, etc.
12. Types of people whom you know: the hustler, the loafer, the professor, the student, the old-clothes man, the janitor, etc.
13. A person of marked individuality or of unusual appearance.

14. An individual under strong emotion such as anger, fear, joy, surprise, etc.
15. A wireless outfit, a telephone, an aëroplane, a typewriter, an adding machine, a cash register, a burglar alarm, a motor boat, a safety razor, a sewing machine, a grass cutter, a washing machine, etc., from (1) a popular point of view, and (2) an exact scientific point of view.
16. A scene such as a city street, a country lane, a park, a meadow, a vista through the trees, the river, the beach, etc., in such a way as to give the impression of a beautiful picture.
17. A scene by moonlight, in rain, in a storm, under strong sunlight, etc., in such a way as to suggest the thoughts and feelings that the scene would arouse in a spectator.
18. In terms of color, such a scene as a shop counter, people coming out of church, the bleachers at a game, a flower garden, pushcarts, twilight in the city, a theater audience, the county fair, a May Day fête, etc.
19. In terms of sound, such a scene as the interior of a factory, a railroad station, the library in the evening, the college campus, an auction, the woods at night, the barnyard, the students' parade, a circus, etc.
20. A painting or a piece of sculpture at the art gallery, a monument, or an historic ruin.
21. A familiar scene, either at home or abroad, which is rich in local color, such as a tenement district, a foreign quarter, the flower market, the docks at a seaport, a native market in some foreign country, etc.

REFERENCES

Adams, John. *Exposition and Illustration in Teaching.*
Albright, E. M. *Descriptive Writing.*
Baldwin, C. S. *College Manual of Rhetoric*, pp. 169–88.
Baldwin, C. S. *Composition Oral and Written*, p. 33–63.
Baldwin, C. S. *How to Write*, pp. 162–97.
Baldwin, C. S. *Specimens of Prose Description.*
Baldwin, C. S. *Writing and Speaking*, pp. 108–54.
Berkeley, F. C. *College Course in Writing from Models*, pp. 251–343.
Brewster, W. T. *English Composition and Style*, pp. 339–49.
Brown *and* Barnes. *The Art of Writing English*, pp. 303–31.
Canby, H. S., *and others. English Composition in Theory and Practice*, pp. 254–98.

Carpenter, G. R. *Model English Prose*, pp. 11–72.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 299–329.
Duncan, C. S., *and others*. *Prose Specimens*, pp. 1–105.
Fulton, Edward. *English Prose Composition*, pp. 191–231.
Gardiner, Kittredge, *and* Arnold. *Manual of Composition*, pp. 89–144.
Genung, J. F. *Practical Elements of Rhetoric*, pp. 326–53.
Genung, J. F. *The Working Principles of Rhetoric*, pp. 477–510.
Grose, H. B. *Specimens of English Composition*, pp. 306–93.
Hanson, C. L. *English Composition*, pp. 192–205.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 427–40.
Hill, A. S. *Principles of Rhetoric*, pp. 249–80.
Lewis, E. H. *Specimens of the Forms of Discourse*, pp. 1–54.
Linn, J. W. *Illustrative Examples of English Composition*, pp. 137–75.
Linn, J. W. *The Essentials of English Composition*, pp. 168–82.
Newcomer, A. G. *Practical Course in English Composition*, pp. 47–107.
Newcomer *and* Seward. *Rhetoric in Practice*, pp. 26–39.
Nutter, Hersey, *and* Greenough. *Specimens of Prose Composition*, pp. 232–366.
Rankin *and* Brumm. *Materials for Study of Rhetoric*, pp. 5–36.
Roustan, M. *La Description et le Portrait*.
Stebbins, C. M. *A Progressive Course in English*, pp. 28–61.
Sykes, F. H. *Elementary English Composition*, pp. 132–98.
Taylor, J. R. *Composition in Narration*, pp. 75–95.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 272–308.
Webster, W. F. *English Composition and Literature*, pp. 49–88.

2. EXPOSITION

1. *Definition.*

Exposition, as a phase of writing, consists of the explanation of a term, idea, conception, belief, process, object, machine, institution, series of events or actions, etc., with the purpose of making any of these clearly understood by the reader in its essential parts, in its function, or in its implications.

2. *Purposes.*

Exposition may have any of the following purposes: —

1. To explain the details of appearance or the relation of parts of an object, etc.
2. To indicate the working or operation of some machine, institution, etc.
3. To make clear the chief steps of some process in manufacture, in the sciences, or in the practical and fine arts.
4. To show a person how to perform a particular action, or how to accomplish some specific end.
5. To give a definite idea or conception or to show the implications of a term or statement.

3. *Uses of exposition.*

Exposition is the prevailing form of discourse when a writer wishes: —

1. To appeal to his reader's intellect rather than to his feelings.
2. To lay a foundation for or to assist description, narration, or argument.
3. To analyze, define, divide, or classify ideas or things.

Examples of exposition may be found in: —

1. Ordinary conversation in answer to the questions "How?" and "Why?"
2. In addresses, speeches, sermons, and lectures.
3. In textbooks and cyclopædias.
4. In many magazine articles.

4. *Preparation for writing.*

1. Make yourself thoroughly familiar with your subject by: —
   (*a*) Observation and examination.
   (*b*) Asking questions and making experiments.
   (*c*) Reading widely, and by using reference books.
2. Become familiar with the names of parts and pro-

cesses, and put your ideas definitely into words. Get rid of all vague thoughts before you begin to write.

3. Make an outline which, as far as material is concerned shall be clear, complete, coherent, well proportioned, and constructed according to the general rules for form. (See pages 198–99.)

5. *Suggestions as to method.*

1. Have a definite purpose in writing. State it in words, and refer to it occasionally.
2. Choose a definite point of view and keep to it consistently.
3. If possible, choose a subject: —
   (*a*) In which you are interested.
   (*b*) With which you are already familiar.
   (*c*) About which you can readily get information.
4. Narrow your subject down to something definite by a process of rejection, selection, arrangement, and emphasis.
5. Try to realize your reader's attitude. How ignorant is he? What prejudices has he? Why will he read? What questions will he wish answered?
6. Make your exposition follow an outline in which, from the point of view of method: —
   (*a*) The subject is well and clearly introduced.
   (*b*) The ideas are explained simply, clearly, and systematically.
   (*c*) The chief points are emphasized. (See page 244.)
7. Throughout the actual process of writing: —
   (*a*) Avoid complicated sentences.
   (*b*) Pay particular attention to clearness and precision in the selection of words.
   (*c*) Always explain a technical term, or a new or

unusual word. This may easily be done by using a synonym or by inserting a brief parenthesis.

(*d*) Be as vivid and as realistic as possible.

(*e*) Be careful to indicate clearly the relation of subordinate ideas to one another and to the main idea.

(*f*) Make all transitions prefectly apparent. (See pages 90–91 and section 7 below.)

(*g*) Write in such a way that the possibility of misunderstanding will be reduced to a minimum.

6. *Method of emphasis.*

1. By allowing a topic time and space commensurate with its importance.
2. By repetition.
3. By contrast.
4. By selecting strong, emphatic words.
5. By the quality or number of the associated ideas.
6. By the vividness of the first or last impression made on the mind of the reader.
7. By a series increasing in impressive power.
8. By comparison, simile, and metaphor.
9. By wealth and minuteness of detail.
10. By opportuneness or appropriateness of expression.

7. *Transition.*

A transition sentence or paragraph may consist of:

1. A retrospective summary of what has gone before.
2. A reminder or restatement of the point of view.
3. A prospective introduction in preparation for a new idea.

4. A definite statement of the next step in the discussion.

Transitions are frequently used to lead on to definition, implication, discussion, application, summary, or conclusion.

8. *Illustration.*

Illustrations, as used in exposition, are of two general classes: —

1. Concrete examples, in the case of general statements, principles, complicated ideas, etc. The example may take the form of the citation of an historic fact, a personal experience, a narrative, etc.
2. Diagrams, pictures, plans, sketches, or statistical tables, to be used whenever necessary for greater clearness, and especially when subjects are extensive, when the reader has to depend much upon the sense of sight, or when the relation of parts is intricate.

The chief purposes in the use of illustrative material are the following: —

1. To help the reader to visualize the subject and to make his ideas clear and lasting.
2. To give more accurate, definite information than can be given merely by words.
3. To provide data for proof, conclusion, or generalization.
4. In the case of the popular treatment, to attract the reader's attention to the subject.
5. To economize space and effort, on the part of both writer and reader, by providing an efficient substitute for description, especially in the case of technical and scientific apparatus and processes.
6. In the case of fixed space requirements, to supplement a meager text.

9. *Criticism of exposition.*
   1. Does the writer show evidence of lack of plan? Of badly proportioned plan? Of poor order of details?
   2. Is his vocabulary well selected? Does he make use of unexplained technical terms?
   3. Does he know his subject thoroughly?
   4. Does he realize the reader's point of view?
   5. Can he explain clearly and systematically?
   6. Has he omitted or overemphasized parts of his subject?
   7. Has he used a sufficient number of clear and intelligible illustrations?
   8. Has he stimulated the reader to action or to further thought on the subject?

REFERENCES

Exposition

Baldwin, C. S. *College Manual of Rhetoric*, pp. 37–59.
Baldwin, C. S. *Composition Oral and Written*, pp. 2–32; 197–209.
Baldwin, C. S. *How to Write; a Handbook Based on the English Bible*, pp. 54–103.
Baldwin, C. S. *The Expository Paragraph and Sentence.*
Baldwin, C. S. *Writing and Speaking*, pp. 222–325.
Berkeley, F. C. *College Course in Writing from Models*, pp. 3–248.
Brewster, W. T. *English Composition and Style*, pp. 350–63.
Brown *and* Barnes. *The Art of Writing English*, pp. 225–57.
Canby, H. S., *and others. English Composition in Theory and Practice*, pp. 1–162.
Carpenter, G. R. *Model English Prose*, pp. 208–88.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 361–78.
Duncan, C. S., *and others. Prose Specimens*, pp. 209–319.
Foster, W. T. *Essentials of Exposition and Argument*, pp. 3–16.
Fulton, Edward. *English Prose Composition*, pp. 51–110.
Fulton, M. G. *Expository Writing; College Course.*
Gardiner, Kittredge, *and* Arnold. *Manual of Composition*, pp. 145–210.
Genung, J. F. *Practical Elements of Rhetoric*, pp. 383–406.
Genung, J. F. *The Working Principles of Rhetoric*, pp. 554–96.

GROSE, H. B. *Specimens of English Composition*, pp. 1–182.
HANSON, C. L. *English Composition*, pp. 206–16.
HERRICK *and* DAMON, *New Composition and Rhetoric for Schools*, pp. 85–105.
HILL, A. S. *Principles of Rhetoric*, pp. 300–26.
JELLIFFE, R. A. *Handbook of Exposition.*
LAMONT, HAMMOND. *Specimens of Exposition.*
LEWIS, E. H. *Specimens of the Forms of Discourse*, pp. 127–232.
LINN, J. W. *Illustrative Examples of English Composition*, pp. 3–80.
LINN, J. W. *The Essentials of English Composition*, pp. 111–20.
MITCHELL *and* CARPENTER. *Exposition in Classroom Practice.*
NASON, A. H. *Talks on Theme Writing*, pp. 106–74.
NEAL, R. W. *Thought Building in Composition.*
NEWCOMER, A. G. *Practical Course in English Composition*, pp. 119–36.
NEWCOMER *and* SEWARD. *Rhetoric in Practice*, pp. 40–62.
NUTTER, C. R., *and others. Specimens of Prose Composition*, pp. 3–72.
PERCIVAL *and* JELLIFFE. *Specimens of Exposition and Argument*, pp. 1–149.
PERRY, F. M. *Introductory Course in Exposition.*
RANKIN *and* BRUMM. *Materials for the Study of Rhetoric*, pp. 51–68.
RICKARD, T. A. *A Guide to Technical Writing.*
ROE, F. W., *and* ELLIOTT, G. R. *English Prose: a Series of Related Essays.*
ROUSTAN, M. *La Dissertation Littéraire.*
STEBBINS, C. M. *A Progressive Course in English*, pp. 62–89.
STEEVES, H. R., *and* RISTINE, F. H. *Representative Essays in Modern Thought.*
THOMAS *and* HOWE. *Composition and Rhetoric*, pp. 308–32.
WEBSTER, W. F. *English Composition and Literature*, pp. 89–127.

Criticism

BATES, ARLO. *Talks on Writing English*, vol. I, pp. 285–98.
BRAY, J. W. *A History of English Critical Terms.*
COOPER, F. T. *Craftsmanship of Writing*, pp. 47–78.
GAYLEY *and* SCOTT. *Methods and Materials of Literary Criticism.*
HINSDALE, B. A. *Teaching the Language-Arts*, pp. 185–98.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition*, pp. 373–77.
JORDAN, M. A. *Correct Writing and Speaking*, pp. 72–118.
LEWIS, E. H. *Specimens of the Forms of Discourse*, pp. 335–64.
NUTTER, C. R., *and others. Specimens of Prose Composition*, pp. 92–115.
PERRY, F. M. *Introductory Course in Exposition*, pp. 139–207.
SAINTSBURY, G. E. B. *A History of Criticism.*

WINCHESTER, C. T. *Some Principles of Literary Criticism.*
WORSFOLD, W. BASIL. *The Principles of Criticism.*

A LIST OF NON-FICTION BOOKS FOR OUTSIDE READING

America To-day. William Archer.
The Land of Little Rain. Mary Austin.
Fame and Fiction. Arnold Bennett.
Literary Taste and How to Form It. Arnold Bennett.
From a College Window. A. C. Benson.
The Upton Letters. A. C. Benson.
Pepacton. John Burroughs.
Riverby. John Burroughs.
Wake-Robin. John Burroughs.
Winter Sunshine. John Burroughs.
Alarms and Discursions. G. K Chesterton.
All Things Considered. G. K. Chesterton.
Heretics. G. K. Chesterton.
Tremendous Trifles. G. K. Chesterton.
What's Wrong with the World. G. K. Chesterton.
England and the English. Price Collier.
Germany and the Germans. Price Collier.
The West in the East. Price Collier.
By the Christmas Fire. Samuel M. Crothers.
The Gentle Reader. Samuel M. Crothers.
The Pardoner's Wallet. Samuel M. Crothers.
Letters from a Chinese Official. G. L. Dickinson.
Religion and Immortality. G. L. Dickinson.
A Traveler at Forty. Theodore Dreiser.
The Private Papers of Henry Ryecroft. George Gissing.
Adventures in Contentment. David Grayson.
Adventures in Friendship. David Grayson.
The Intellectual Life. P. G. Hamerton.
Imaginary Interviews. William Dean Howells.
Italian Journeys. William Dean Howells.
Literature and Life. William Dean Howells.
Venetian Life. William Dean Howells.
Memories and Studies. William James.
Essays of Elia. Charles Lamb.
Fireside and Sunshine. E. V. Lucas.

American Ideals. Hamilton W. Mabie.
Backgrounds of Literature. Hamilton W. Mabie.
My Study Fire. Hamilton W. Mabie.
The American of the Future. Brander Matthews.
Aspects of Fiction. Brander Matthews.
Inquiries and Opinions. Brander Matthews.
My First Summer in the Sierra. John Muir.
Our National Parks. John Muir.
The Provincial American. Meredith Nicholson.
The Old Dominion. Thomas Nelson Page.
The Old South. Thomas Nelson Page.
Our House and the People in It. Elizabeth Robins Pennell.
The American Mind. Bliss Perry.
Americans and Others. Agnes Repplier.
Books and Men. Agnes Repplier.
The Fireside Sphinx. Agnes Repplier.
The Face of the Fields. Dallas Lore Sharp.
The Fall of the Year. Dallas Lore Sharp.
The Lay of the Land. Dallas Lore Sharp.
Dreamthorp. Alexander Smith.
Familiar Studies of Men and Books. Robert Louis Stevenson.
An Inland Voyage. Robert Louis Stevenson.
Silverado Squatters. Robert Louis Stevenson.
Travels with a Donkey. Robert Louis Stevenson.
Virginibus Puerisque. Robert Louis Stevenson.
Walden. Henry D. Thoreau.
Fisherman's Luck. Henry Van Dyke.
Little Rivers. Henry Van Dyke.
Nature for its Own Sake. John Van Dyke.
The Cabin. Stewart Edward White.
The Forest. Stewart Edward White.
The Mountains. Stewart Edward White.
The Pass. Stewart Edward White.
Mere Literature. Woodrow Wilson.

EXERCISES

1. Explain in about one hundred words the purpose of expository writing.
2. Indicate the chief differences in aim and in method between description and exposition.

3. Prove that in practice exposition, description, and narration are very closely related. Give concrete examples.
4. By what means may written exposition be supplemented for the sake of clearness and emphasis?
5. Why is careful and effective arrangement of parts necessary in expository writing?
6. Indicate the importance of introductions, transitions, summaries, and conclusions in exposition? Will their use depend at all upon the fact that the ideas are to be spoken or written?
7. Make a list of subjects whose explanation would involve the use of diagrams or illustrations.
8. Write upon some subject chosen from each of the following lists. Pay special attention to accuracy of information, arrangement of details, and perfect clearness of explanation. Decide whether you will use diagrams. Compare your work with that in an encyclopædia. Could your explanation be improved either in quantity of information or in lucidity of presentation?

A

A well-arranged kitchen; a comfortable living-room; a modern bathroom; a pleasant schoolroom; a clubroom; an office; a grocery store; a sanitary butcher-shop.

B

A dish-washer; telephone; telegraph; electric bell; telescope; electric heater or toaster; electric fan; aëroplane; balloon; parachute; safe; gramophone; dictograph; automatic piano-player.

C

Typewriting; copying letters; using a mimeograph; baking cake; washing dishes; keeping accounts; using the telephone; taking care of a garden; paddling a canoe; rowing a boat; using a sewing machine; registering letters; depositing or drawing money in a bank; using a stereopticon; heliographing; sending a telegram; making a block print; drawing a book from the library.

D

Elevator; automobile; motor launch; gas engine; grain elevator; street car; rock drill; steam shovel; moving-picture

machine; wireless station; cash register; life-saving station; time clock; stop watch; fire alarm; fire station; electric meter; brewery; bakery; speedometer; addressing machine; thermometer; barometer; arc lamp; linotype; monotype; printing press; slot machine; electric range.

E

Making paper; canning vegetables; preserving fruit; printing a newspaper, book, or circular; installing an electric sign; running a soda fountain; manufacturing textiles, steel rails, bookcases, sugar, leather, feathers, shoes, etc.; making a dress; pasteurizing milk; making slides for a stereopticon or microscope; enlarging a photograph; glass blowing; coal mining; drilling an oil well; irrigating a farm; steering an ocean liner; finding a ship's position at sea.

3. DEFINITION

1. Clearness, definiteness, and precision are necessary in speaking and in writing because the accuracy and vividness of the ideas expressed depend almost entirely upon the words used. It is only comparatively rarely that we can supplement our spoken words by significant gestures or our written words by appropriate illustrations. The greatest possible care must be taken by the writer to say exactly what he means. Precision and exactness must precede grace and ease of expression.

2. Ideas and the words that represent them should be precise and definite for the following reasons: —

1. The daily experience of the ordinary person is concerned with concrete things, with specific actions, with definite ideas, and with clearly determined ends or purposes.
2. Efficiency in communication with others depends upon definiteness in thought and expression. We must say what we mean as well as mean what we

say. Accuracy is essential to truth; vagueness leads to misunderstanding.

3. In discussions, in arguments, and in legal matters, limitation and definition of terms is absolutely necessary.
4. In descriptive and narrative writing force of impression is greatly increased by precision in the choice of words.

3. Ideas are vague for the following reasons: —

1. They are strange and unfamiliar to the reader.
2. They are too large in their implication or too unrestricted in meaning.
3. There is a possibility of a different interpretation or a different emphasis being given to the term by different people.
4. A term may have become confused with another, owing to constant lack of precision in popular thought.
5. Some ideas are so intangible, so difficult of representation, or so complicated that it is almost impossible to submit them to the process of examination that results in definition.
6. In translating from a foreign language vagueness occasionally results from a lack of coincidence in meaning and from the scarcity of exact synonyms.

4. Ideas may be made definite in these ways: —

1. By a *logical definition*, which mentions the general class to which the object or idea to be defined belongs and adds the particular individual differences that distinguish that object or idea from others in the same class. This process consists of realizing what are the essential and distinguishing features of the idea defined, or rejecting all that is

not absolutely essential to the conception, and of expressing the resultant in language that is concise, precise, and impossible of misinterpretation.

2. By a process of *synthesis*, which consists of starting with a number of vague and unconnected ideas; by careful experimental rejection, selection, and combination; by closely relating these ideas; and by finally bringing them together into a constructive or compact definition or generalization. This method is largely that of intellectual progress and of scientific discovery.
3. By a process of *analysis*, which consists of starting out with a definite idea, concept, proposition, or principle, and of breaking that idea up into its component parts, and of indicating the implications or results. This method is frequently made use of in teaching, investigation, discussion, and criticism.
4. By means of *contrast* between ideas that are partially related and partially distinguished. This method is positive, in so far as it indicates resemblances, and negative, in so far as it emphasizes differences. In language it involves a knowledge of the relations of synonyms.

EXERCISES

1. Look up the term "definition" in the dictionary. What is the fundamental meaning? What does the verb "to define" mean?
2. Read the chapter on "Definition" in a textbook of "Logic." What new ideas does it give you?
3. Define the following terms first in a popular way, and then try to make a strictly logical definition of them. What are the chief differences between the two definitions? Under what circumstances would the writer have to make use of the second method? "motor," "man," "game," "play," "work," "humor," "drama," "beauty."

4. Note instances in which you have misunderstood an author because of (*a*) vagueness in his manner of expressing his ideas, (*b*) vagueness in your own thoughts.
5. Choose a page in a textbook of philosophy and select the words that do not convey to your mind a picture of a thing. Do you find any general resemblances among these words?
6. Select from the page of a scientific textbook the words that imply definite things. How are these ideas made definite?
7. Note instances of discussions that arise in your daily experience because ideas are not defined or because two people give different interpretations to the same word.
8. Show how the processes of analysis and of synthesis are really complementary.
9. Select from your own experience several instances in which an idea has been made more definite by either of these two methods.
10. Show, by comparing the range of meaning of two synonyms, that definition by synonyms may lead to a fallacy.
11. Try to define the "Honor System" and note how the ideas of your classmates differ from yours.
12. Indicate the essential difference between closely related words such as "work" and "labor," "wit" and "humor," "enjoyment" and "pleasure."
13. Is it harder to give a definition of a thing, a process, or an idea?

4. ARGUMENTATION

1. *Purpose.*

The chief aim of argument, as a form of writing or speaking, is, by proving facts and answering actual or anticipated objections, to convince a reader or an audience that some statement is true and that some specific attitude or action is advisable or necessary.

2. *Relation to other forms of writing.*

Argumentation has constant use for exposition, but also involves for special reasons description and narration. It differs from mere exposition in having a somewhat different problem. Exposition seeks to

make the unknown known; argumentation tries to remove uncertainty and unbelief. It presupposes difference or opposition of opinion. It has not only, therefore, to explain clearly, but also to convince thoroughly. This process of conviction involves two steps: —

1. Negative: the removal, by critical disproof, of the hostile or antipathetic attitude or conception on the part of the audience.
2. Positive: the substitution of a new point of view, conception, state of mind, etc.

3. *Materials of argumentation.*

1. Disputed questions regarding any phase of human thought, feeling, or action. The essence of the argument is generally expressed in the form of a proposition which has to be justified or disproved.
2. Habitual attitudes of human thought with regard to such questions. There are three conventional positions: (*a*) Pro, or in favor; (*b*) Neutral, or indifferent; (*c*) Con, or hostile. The problem here involved is one of Conviction.
3. Human emotions are involved in most differences of opinion. The problem here is one of Persuasion, and includes the technique of public speaking.
4. The method of Argumentation has borrowed some of its material and technique from: (*a*) Logical analysis of the process of thought; (*b*) the procedure of legal evidence; (*c*) psychological study of the effect of suggestion, the influence of language, the psychology of the crowd.

4. *The scope of argumentation.*

Argumentation is made use of continually in daily life, public and private, in isolated syllogisms and

inductions, public discussions, academic and parliamentary debates, lawsuits, lectures, sermons, theological and scientific controversy, and in all writing or speech where the principal object is to convince another person.

The subjects may be actual concrete cases that have happened in daily life, or they may be supposed or hypothetical cases that may occur in the future. The result, as far as conviction is concerned, ranges between scientific certainty on the one hand and provisional belief on the other.

5. *Two kinds of reasoning.*

1. *Inductive.* This method is the means of arriving at new knowledge. It involves the combination of a number of particulars into a general statement, principle, or law, which is true of all the particulars upon which it is based and of all others to which it may be applied, provided the latter resemble the former in essentials. The method involves three stages: (*a*) Observation; (*b*) Hypothesis; (*c*) Verification.
2. *Deductive.* This method involves the application of a recognized principle or an accepted generalization to a particular doubtful case, and the assertion or denial of the relation between the two. Deductive reasoning involves the use of the Syllogism, which consists of three terms: Major Premise, Minor Premise, and Conclusion. In this connection it should be noted that (*a*) only three terms are involved, one of which must be common to the major and minor premises, and two of which must be found in the conclusion; (*b*) if the premises are admitted, the conclusion must follow; (*c*) the Syllogism is not always expressed in complete form

and any of its parts may be only implied; (*d*) the Syllogism does not present new facts, and can apply only to a new particular instance some general principle already known.

The student should realize the limitations of logical proof and the difficulty of making universal inclusive generalizations amounting to the certainty of scientific law in the case of social and economic phenomena where the elements of human emotion and action enter in as modifying conditions. A general tendency or a high probability is often all that can be asserted.

6. *Evidence and proof.*

1. *Proof:* —
   - (*a*) The mere counter-assertion is not sufficient.
   - (*b*) The nature of evidence.
     - (1) Testimonial or direct; authority; experts.
     - (2) Circumstantial or indirect; general processes: —
       - (α) From known cause to probable effect.
       - (β) From known effect to probable cause.
       - (γ) Argument from resemblance or analogy.
2. *Refutation:*—
   - (*a*) Necessity of (1) ability for keen and concentrated thought; (2) realization of the opponent's side of the question.
   - (*b*) There are two main ways of destroying the force of an argument:—
     - (1) Show that it is based on insufficient or incorrect evidence.
     - (2) Prove that there is a fallacy in the method of proof or argument.

7. *Fallacies.*

1. Reasoning, and argument, is sometimes fallacious because the observer of a fact or an event has not

perceived or interpreted his sensations correctly. Illusions.

2. There are a number of errors in reasoning which come from a violation of the laws of logical thought. The chief of these are: —
   (*a*) Ambiguity of terms.
   (*b*) Begging the question.
   (*c*) Ignoring the question or arguing beside the point.
   (*d*) False relation between cause and effect.
   (*e*) False attribution of qualities of part to whole, or *vice versa*.
   (*f*) Hasty generalization.

8. *The brief.*

1. The brief should consist of three parts: (*a*) Introduction; (*b*) Proof or discussion; (*c*) Conclusion.
2. Ideas or arguments should be arranged in the form of headings and subheadings.
3. Ideas and arguments should be stated in the form of single, definite, and complete propositions.
4. Headings and subheadings should be indicated by figures and letters.
5. The Introduction should indicate the speaker's position and define the main issues.
6. The Proof or discussion should develop and substantiate the main issues indicated in the Introduction.
7. A refutation should indicate exactly what is to be disproved. Omit statements that do not tend to prove the issue immediately in question.
8. The Conclusion should summarize in precise terms the essence of the main argument, and should end with the denial or the assertion of the proposition in question.

9. *General suggestions.*

1. Define the issue. Narrow your question to a form of statement that shall be absolutely definite. Let your discussion be one of facts rather than one of words.
2. Make a statement of common ground as a basis of departure.
3. If the problem has already been discussed, indicate the results arrived at and the reasons for reconsideration. Show the immediate or future significance of the question.
4. Determine the issue which really will decide the discussion.
5. Let your general process be: —
   (*a*) The question and its significance.
   (*b*) The choice of one specific attitude in preference to others.
   (*c*) The justification of the choice.
6. Read widely and intelligently.
7. Think clearly and definitely at every point.
8. Put yourself in the place of your opponent.
9. Keep references to facts that you will need in your discussion.
10. Do not let your feelings on a question blind you to the other side or bias your judgment.

REFERENCES

Baldwin, C. S. *Composition Oral and Written*, pp. 172–232.
Baldwin, C. S. *College Manual of Rhetoric*, pp. 60–126.
Baldwin, C. S. *Writing and Speaking*, pp. 222–325.
Brewster, W. T. *English Composition and Style*, pp. 364–424.
Brewster, W. T. *Writing English Prose*, pp. 103–20.
Brown *and* Barnes. *The Art of Writing English*, pp. 258–302.
Canby, H. S., *and others. English Composition in Theory and Practice*, pp. 167–254.
Carpenter, G. R. *Model English Prose. Selections*, pp. 289–339.

Carpenter, G. R. *Rhetoric and English Composition*, pp. 379–92.
Duncan, C. S., *and others. Prose Specimens*, pp. 320–70.
Esenwein, J. Berg. *How to Attract and Hold an Audience.*
Foster, W. T. *Essentials of Exposition and Argument.*
Fulton, Edward. *English Prose Composition*, pp. 111–84.
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric*, pp. 211–66.
Genung, J. F. *Practical Elements of Rhetoric*, pp. 407–74.
Genung, J. F. *The Working Principles of Rhetoric*, pp. 597–662.
Grose, H. B. *Specimens of English Composition*, pp. 183–305.
Hanson, C. L. *English Composition.*
Hill, A. S. *Principles of Rhetoric*, pp. 327–400.
Hyslop, J. H. *Logic and Argument.*
Ketcham, V. A. *The Theory and Practice of Argumentation and Debate.*
Lewis, E. H. *Specimens of the Forms of Discourse*, pp. 233–333.
Linn, J. W. *Illustrative Examples of English Composition*, pp. 81–136.
Linn, J. W. *The Essentials of English Composition*, pp. 121–45.
Newcomer, A. G. *Practical Course in English Composition*, pp. 137–203.
Newcomer *and* Seward. *Rhetoric in Practice*, pp. 63–82.
Nutter, C. R., *and others. Specimens of Prose Composition*, pp. 116–231.
Percival *and* Jelliffe. *Specimens of Exposition and Argument*, pp. 150–340.
Rankin *and* Brumm. *Materials for the Study of Rhetoric*, pp. 69–100.
Stebbins, C. M. *A Progressive Course in English*, pp. 90–131.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 332–47.
Webster, W. F. *English for Secondary Schools.*

5. BIOGRAPHY

1. *Purposes.*

1. To leave a complete and accurate account of the experiences of an individual for his relatives, descendants, or friends.
2. In the case of a man of note in the arts or the sciences, or in public life, to leave a record that will be of general interest and of historical value.
3. Occasionally to disprove some charge, to vindicate the writer, to justify some action or belief, or to

demonstrate the necessity or rationality of the actions or efforts of some individual.

4. Merely personal or selfish reasons, such as the gratification of personal vanity, the desire for publicity, etc.

2. *Terms used.*

The following distinctions with regard to the use of terms should be observed: —

Biography: a book of which the subject is a person.

Bibliography: a list of books or articles on a subject or individual.

Biographer: a person who writes a biography.

Biographee: a person about whom a biography is written.

Autobiography: a book written by a person about his own life.

3. *Materials.*

The materials of biography may include such items or topics as these: —

Ancestry, family history, and relationships; unusual or striking experiences which have had a marked or continuous influence; actions or attitudes of mind which reveal character; influence of environment and of change of place; opinions of other people about biographee; desires, hopes, likes and dislikes; influence exerted upon other people; effect of friends, acquaintances, books, etc.; education, at home, with tutors, at schools, college, etc.; education out of school; recreation, sports, and amusements; travel; vacations; occupation or profession; religious development; hopes, expectations, ambitions, and plans for the future.

4. *Methods.*

1. The nature of the biography will depend largely on variations in the following factors: —
   (*a*) Purposes of the writer.
   (*b*) Class of readers in mind.
   (*c*) Access to first-hand sources of information.
   (*d*) Scale of biography: sketch or complete.
2. The point of view of the writer may be either: —
   (*a*) Impersonal, scientific, detached, judicial; or
   (*b*) Personal, individual, and colored by his feelings and attitude.
3. It is possible to use the following methods: —
   (*a*) The purely chronological method, which has the advantage of having its material already arranged in a definite order; but which has the disadvantage of separating topics which are closely related in subject though not consecutive in time.
   (*b*) The purely topical method, which has the advantage of considering a topic, subject, or aspect completely and without the distraction of irrelevant matter; but which has the disadvantage of occasionally disarranging the chronological outline of a life to such an extent that the account is lacking in sequence and coherence.
   (*c*) A combination of these two methods, which has the advantage of emphasizing the good points and of minimizing the disadvantages of both.
4. As a regulating principle in the use of his material, the writer should constantly bear in mind his purpose, and should remember whether he is more interested in: —

(*a*) giving a complete account of a series of events; or

(*b*) indicating the development of personality and character.

5. The writer should decide whether minuteness and completeness, or suggestiveness and brief reference are desirable with regard to special incidents or to the whole treatment.

6. The relative proportion of parts should not be forgotten, and the writer should constantly ask himself: —

(*a*) What can be omitted?

(*b*) What ought to be emphasized?

(*c*) Is this detail consistent with the general purpose?

(*d*) Has this particular topic received too elaborate or too scanty treatment compared with other topics and with the whole?

7. As a general rule the following material should be omitted: —

(*a*) Trivial or uninteresting events which are merely accidental or transitory, and which have no influence upon character or life.

(*b*) Details of daily routine which are common to the experience of all.

(*c*) Matters which are of the nature of libel or scandal.

8. The attitude of the writer toward the value and accuracy of his material and toward the truth of his statements should depend upon the following considerations: —

(*a*) Sincerity of purpose and fidelity to fact are cardinal virtues in biographers.

(*b*) Distinction should be made between the value

of personal acquaintance, documents, diaries, letters, newspaper reports, traditions, reported facts and conversations, and the testimony of persons likely to be prejudiced against or in favor of the biographee.

(*c*) Material should be tested, compared, and verified with scrupulous care and with scientific accuracy.

(*d*) Care should be taken lest the personal attitude of the writer toward any experience, individual, institution, or party, unconsciously influence the presentation or the interpretation of facts.

(*e*) Every effort should be made to secure all the available material.

9. For the sake of interest, clearness, and vividness, bear in mind the following suggestions: —

(*a*) Portraits, illustrations, diagrams, and facsimiles should be used.

(*b*) Quotations should be given from original sources, such as documents, records, diaries, letters, etc.

(*c*) Remember that you are dealing with human beings and are writing for human beings.

(*d*) Strive to give unity to your work by emphasizing the element of personality.

5. *Style.*

1. Simplicity and straightforwardness are the most desirable qualities.

2. In the case of formal, impersonal biographies, a more formal and dignified style is usual than in the case of an autobiography, where a more personal tone and a greater intimacy of expression are allowable.

3. Except in the case of autobiography, the writer should keep himself entirely out of the work, unless he himself is of note and is personally concerned in some of the incidents related.
4. Every effort should be made to keep the account full of vitality, vividness, and human interest.

BIOGRAPHIES

Thomas Bailey Aldrich. Ferris Greenslet.
Jane Austen. F. W. Cornish.
Edwin Booth. E. B. Grossman.
Charlotte Brontë. Elizabeth Gaskell.
Charlotte Brontë and her Sisters. C. K. Shorter.
The Three Brontës. May Sinclair.
Charles Dickens. G. K. Chesterton.
My Father as I Recall Him. M. Dickens.
Charles Dickens. P. H. Fitzgerald.
George Eliot. J. W. Cross.
Fabre, Poet of Science. C. V. Legros.
The Many-Sided Franklin. P. L. Ford.
Garrick and his Circle. F. M. Parsons.
Story of Gladstone's Life. Justin McCarthy.
Oliver Goldsmith. Austin Dobson.
Oliver Goldsmith. F. F. Moore.
Nathaniel Hawthorne and his Wife. Julian Hawthorne.
Life and Letters of Lafcadio Hearn. Elizabeth Bisland.
Life and Letters of T. H. Huxley. Leonard Huxley.
Samuel Johnson. James Boswell.
Charles Lamb. E. V. Lucas.
La Salle. Francis Parkman.
Lee the American. Gamaliel Bradford, Jr.
Robert E. Lee, Man and Soldier. T. N. Page.
Short Life of Lincoln. J. G. Nicolay.
Abraham Lincoln. Carl Schurz.
Lincoln. I. M. Tarbell.
James Russell Lowell. Ferris Greenslet.
William Morris. J. W. Mackail.
William Morris. Alfred Noyes.
Life of Napoleon. J. H. Rose.

Margaret Ogilvy. J. M. Barrie.
Alice Freeman Palmer. G. H. Palmer.
Edgar Allan Poe. G. E. Woodberry.
Life of Auguste Rodin. Frederick Lawton.
Shakespeare's Life and Work. Sidney L. Lee.
Robert Louis Stevenson. Graham Balfour.
Mary Stuart. F. A. MacCunn.
My Mark Twain. W. D. Howells.
Walt Whitman. Bliss Perry.

COLLECTED BIOGRAPHIES

Short Lives of Great Men. W. F. Burnside *and* A. S. Owen.
Six Oxford Thinkers. E. A. R. Cecil.
Representative Biographies of English Men of Letters. C. T. Copeland *and* F. W. C. Hersey.
Great English Poets. Julian Hill.
Lives of Great English Writers. W. S. Hinchman *and* F. B. Gummere.
Great English Novelists. Holbrook Jackson.
Great Englishmen of the Sixteenth Century. S. L. Lee.
Two Russian Reformers. J. A. T. Lloyd.
The Four Georges. W. M. Thackeray.

AUTOBIOGRAPHIES

Twenty Years at Hull House. Jane Addams.
The Promised Land. Mary Antin.
Reminiscences of my Childhood and Youth. Georg Brandes.
My Long Life. Mary Cowden Clarke.
Father and Son. E. W. Gosse.
Literary Friends and Acquaintances. W. D. Howells.
From the Bottom Up. A. F. Irvine.
Autobiography. Joseph Jefferson.
The Story of My Life. Helen Keller.
A New England Girlhood. Lucy Larcom.
A Chronicle of Friendships. W. H. Low.
Life on the Stage. Clara Morris.
The Story of My Boyhood and Youth. John Muir.
Diary. Samuel Pepys.
The Making of an American. J. A. Riis.

Autobiography. Theodore Roosevelt.
Autobiography. Sir H. M. Stanley.
Against the Current. E. A. Steiner.
Vailima Letters. Robert Louis Stevenson.
Autobiography of a Journalist. W. J. Stillman.
The Story of My Life. Ellen Terry.
Chapters from a Life. E. S. (Phelps) Ward.
Up from Slavery. B. T. Washington.
My Life in China and America. Wing Yung.

6. NARRATION

1. *Definition:* Narration is the recounting of a series of events.

In narration the action or event is the indispensable element. Narration is, however, of two kinds:—

(*a*) Narration without plot.

(*b*) Narration with plot.

Narration without plot, as the name implies, is the mere account of a series of detached events, without that arrangement which makes for concentration at one point, — that is, without a focus, a climax, or a dénouement. Narration with plot is the recounting of a series of events in such order that they work toward a definite focus, or, in other words, contribute to a dénouement.

2. *The relation of narration to other forms of writing.*

1. *Description.*

Narration and description are in many ways closely allied. Narrative-description combines detached events (devoid of plot) with pictures of the scenes involved; description is the predominating element.

Descriptive narration usually has a slight plot, but it depends chiefly on the description for its interest. (See *A Day at Laguerre's*, by F. Hopkinson Smith; *The Country of the Pointed Firs*, by Sarah Orne Jewett.) In any piece of narration, as the short story or the novel, description is an inevitable concomi-

tant of the recounting of events: it is necessary in order that the reader may visualize the action.

2. *Exposition.*
   Ordinarily, narration has little connection with exposition, except as fragments of explanation are interpolated, in order to make situations clear. There is, however, a modern type of analytic narration (*vide* the stories of Henry James and George Meredith) in which exposition of motive or mental state forms an important part.
3. *The drama.*
   The drama is essentially a narrative; hence many of the principles underlying the theory of narration apply equally well to that of dramatic composition. (See Section 8. *The Drama.*)

3. *The forms which narration takes.*

1. Narration without plot is found in: —
   (*a*) newspaper accounts of current events;
   (*b*) books of history;
   (*c*) biographies;
   (*d*) accounts of voyages and travels;
   (*e*) diaries and journals;
   (*f*) various types of rambling fiction.
2. Narration with plot is found in: —
   (*a*) anecdotes;
   (*b*) tales and fables;
   (*c*) romances;
   (*d*) short stories;
   (*e*) novelettes;
   (*f*) novels.

4. *Sources of material for narration.*

1. Observation of actual incidents and events.
2. Historical and biographical incidents.

3. Psychological research.
4. Personal experience.
5. Imagination.

5. *Sources of interest in narration:* —

1. Incident (particularly in narration without plot).
2. Plot, suspense, and dénouement.
3. Background; local color.
4. Character.
5. Conversation; dialect.
6. Moral problem; ethical situation.
7. Author's philosophy of life.
8. Style.

6. *The purpose of narration.*

1. Amusement or diversion.
2. Illumination: to cast a searchlight on some phase of life.
3. Instruction: to confer an actual benefit, intellectual or moral.

7. A SPECIFIC STUDY OF THE SHORT STORY

1. The distinguishing features of the short story are: —

1. *Length:* usually from 1500 to 6000 words.
2. *Concentration:* The modern short story aims at producing a single effect. (See J. B. Esenwein: *Writing the Short Story*, p. 30; E. M. Albright: *The Short Story*, p. 12.)

2. *Types of short stories.*[1]

1. *The story of dramatic interest:* —

Mateo Falcone, by Mérimée; *The Man Who Was*, by Kipling; *The Outcasts of Poker Flat*, by Harte.

[1] This classification makes no pretensions to finality. There are endless ways of grouping short stories. See J. B. Esenwein: *Writing the Short Story*, p. 76 *et seq.*; Harriet Fansler: *Types of Prose Narrative.*

2. *The romantic story:* —
   The Sire de Malétroit's Door, by Stevenson; *The Fall of the House of Usher*, by Poe; *The Sandman*, by Hoffmann.
3. *The didactic story:* —
   The Long Exile, by Tolstoy; *The Maypole of Merry Mount*, by Hawthorne.
4. *The allegorical story:* —
   The Hunter, by Olive Schreiner; *The Birthmark*, by Hawthorne; *The Vision of Mirza*, by Addison.
5. *The analytic story:* —
   The Turn of the Screw, by James; *Markheim*, by Stevenson.
6. *The supernatural story:* —
   The Queen of Spades, by Poushkin; *The Monkey's Paw*, by Jacobs; *Wandering Willie's Tale*, by Scott.
7. *The human interest story:* —
   The Return of a Private, by Garland; *Miss Tempy's Watchers*, by Jewett; *Irene Holm*, by Bang.
8. *The local color story:* —
   Among the Corn Rows, by Garland; *Without Benefit of Clergy*, by Kipling; *The God of his Fathers*, by London.
9. *The dialect story:* —
   Marse Chan, by Page; *A Church Mouse*, by Wilkins; *Ma'mselle Delphine*, by Cable.
10. *The story of technique:* —
    The Piece of String, by Maupassant; *The Cask of Amontillado*, by Poe.
11. *The humorous surprise story:* —
    The Lady or the Tiger? by Stockton; *The Hiding of Black Bill*, by Porter (O. Henry).

3. *Title.*

Importance: —

1. Attracts attention and stimulates interest.
2. Characterizes story.

Qualities of a good title: —

1. Brevity: *The Gold Bug; By Proxy; They; The Jew; On the Stairs.*
2. Originality: *The Monkey's Paw; Two Bites at a Cherry; The Spider's Eye; The Transferred Ghost; The Man who Was.*
3. Suggestiveness: *A Coward; The Purloined Letter; The Lady or the Tiger? The Bottle Imp; The Substitute.*
4. Euphony: *The Dolly Dialogues; The Bee-Man of Orne; Far from the Madding Crowd; The Land of Heart's Desire.*

Qualities to be avoided: —

1. Commonplaceness: *The Irony of Fate; A Love Story; An Exciting Adventure; My Friend John.*
2. Length: *Strange True Stories of Louisiana; The Land East of the Sun and West of the Moon; The Private History of a Campaign that Failed; Huckleberries Gathered from New England Hills.*
3. Sensationalism: *Tempted by Two; A Barbarian's Bride; The Cowboy's Revenge.*

4. *Point of view as to person.*

1. First Person: —
   (*a*) Points in favor of: Produces vividness; makes story convincing (especially good for ghost stories); conduces to subjective treatment.
   (*b*) Points against: Savors of the egoistic; limits use of conversation; limits range of scene; limits analysis of motive (characters are seen from the standpoint of only one person); antagonizes the reader (there are some stories which one would not be likely to tell of himself).

2. Second person: —
   Unusual; scarcely available, though it has been used with success in stories of child life. (See *In the Morning Glow*, by Roy Rolfe Gilson.)
3. Third person: —
   Excellent, for the following reasons: Permits range of scene; allows varied conversation; permits analysis of motive (the "all-seeing author" can penetrate the mind of each character); favors variety of attitude and phraseology; makes author unobtrusive; conduces to objective treatment. Note: On the whole, the simple, natural third person appears to be the most satisfactory for all kinds of narration.

5. *Method of telling a story.*

1. "Straight-away narration."
2. Detached incidents.
3. Conversation.
4. Letters.
5. Journals and diaries.
6. A combination of two or more of the methods given above.

NOTE: Straight-away narration combined with conversation usually brings good results. The detached incident method is excellent, for it provides short, concentrated sections of narration, each with its own suspense and climax. It permits the elimination of unimportant material, and allows a variety of scene and action. When combined with conversation, the detached incident method is perhaps the most completely satisfactory way of handling narration with plot. (See *The Necklace*, by Maupassant; *The Father*, by Björnson.)

Letters, diaries, and journals are awkward in narration. They allow but little range in point of view, background, character, or conversation; and they necessitate the use of

a good deal of irrelevant material. They are likely to be over-egotistical and morbid. For this reason they are best adapted for stories of an introspective, personal nature. In the hands of good writers, the method of using letters or journals has occasionally been successful. (See *The Horla*, by Maupassant; *Marjorie Daw*, by Aldrich; *The Diary of a Superfluous Man*, by Turgenev; *The Fur Coat*, by Ludwig Fulda.)

6. *The Introduction of a Story.*

1. *Purpose:* To furnish information regarding —
   (*a*) Setting.
   (*b*) Character.
   (*c*) Situation.
2. *Method:*
   (*a*) *Description.* In most of the best stories of modern times, description is used for an introduction; by means of it necessary information is given, and the tone of the story is set. Narration and conversation ought to follow quickly upon the introductory descriptive passage. (See Esenwein, *The Writing of the Short Story*, pp. 125–48.)
   (*b*) *Pure narration.* Narration used in opening a story is lively and interesting, but it is likely to lack clearness, unless it is combined with description or conversation. (See Maupassant's *The Little Soldier;* Coppée's *The Substitute;* Kipling's *The Other Man;* Poe's *The Purloined Letter*.)
   (*c*) *Conversation.* Conversation at the beginning of a story piques interest, but becomes irritating if not immediately explained by means of narration and description. (See Stevenson's *Markheim;* Deland's *Many Waters;* Wiggin's *A Village Stradivarius;* Hawthorne's *Feathertop*.)

(*d*) *Exposition.* An expository passage at the beginning of a narrative usually repels the reader; it has, however, been used with good effect by a few writers. (See Kipling's *Thrown Away, Beyond the Pale,* and *On the Strength of a Likeness;* Von Wildenbruch's *Noble Blood;* Anstey's *The Black Poodle;* O. Henry's *A Municipal Report.*

3. *Common faults of introductions:* —

(*a*) Prolixity.

(*b*) Irrelevance.

(*c*) Straining for effect; would-be cleverness.

(*d*) Over-complexity.

NOTE: Methods which would prove disastrous in the hands of an unskilled writer are exhibited in Scott's *Wandering Willie's Tale;* Turgenev's *A Lear of the Steppes;* Meredith's *The Tale of Chloe;* Balzac's *A Passion in the Desert;* Poe's *The Descent into the Maelstrom.*

7. *Setting.*

Setting is "the background against which the events of the story are projected." It includes: —

1. Time.
2. Place.

1. *Use of setting.*

(*a*) *Scenic.* The setting is not developed for its own sake; it remains subordinate to the action, and furnishes data for the visualizing of events and characters. It consists chiefly of interpolated bits of description of the nature of "realistic detail."

For this use of setting, see Maupassant's *The Necklace;* Dostoyevski's *The Thief;* Sudermann's *A New Year's Confession;* James' *The Beldonald Holbein.*

(*b*) *Structural or dramatic.* The setting is closely

bound up with the plot, so that it is actually essential to the development of the story; sometimes the setting itself provides the situation on which the plot is founded.

For this use of setting, see Daudet's *The Little Pies;* Garland's *Up the Coolly;* Stimson's *Mrs. Knollys;* Harte's *Tennessee's Partner.*

(*c*) *Local.* The setting is elaborated for its own sake, in order to show the distinguishing characteristics of life in some specific region; thus the "local color" story is produced.

For "local" setting, see Harte's *The Luck of Roaring Camp;* Page's *Marse Chan;* Wilkins's *A New England Nun;* Murfree's *Down the Ravine;* Kipling's *Without Benefit of Clergy.*

8. *Means of emphasizing local color.*

1. *Description.*

(See section on *Description*, page 224-37.)

2. *Dialect.*

Cable's *Bonaventure;* Watson's *Beside the Bonnie Brier Bush;* Harris's *The Tar Baby.*

3. *Occupation.*

Connolly's *Out of the Sea;* French's *The Heart of Toil;* Von Saar's *The Stone-Breakers;* Garland's *A Branch Road.*

4. *Local characters.*

Smith's *Colonel Carter of Cartersville;* Fernald's *Chinatown Stories;* Page's *In Ole Virginia.*

5. *Local customs, prejudices, and superstitions.*

Page's *No Haid Pawn;* Hardy's *The Return of the Native:* Hearn's *Youma;* Jokai's *The Day of Wrath.*

9. Dangers to be noted in the use of setting: —

1. Irrelevance.
2. Over-minuteness.

3. Fine writing.
4. Lack of harmony in tone.
5. Symbolism.

10. *Dialogue.*

1. *Purpose:*
   (*a*) To give variety of tone.
   (*b*) To develop the plot.
   (*c*) To emphasize atmosphere or local color.
   (*d*) To reveal character.
   (*e*) To produce suspense.
2. *Qualities of good dialogue:*
   (*a*) *Brevity.* There should be few long speeches; the dialogue should, if possible, consist of rapid give and take.
   (*b*) *Relevance.* The conversation ought not to wander from the matter in hand, merely to give opportunity for quaintness or cleverness.
   (*c*) *Intrinsic interest.*
   (*d*) *Variety in handling.* The author's commentary should avoid monotony, as in the use of "he said," "she exclaimed," etc.[1]
   (*e*) *Naturalness.* Conversation must not be stiff and bookish.
   (*f*) *Adaptation to characters speaking; individualization.*
   (*g*) *Adaptation to the demands of the story.* Dialect, slang, profanity, and coarseness might be very accurately adapted to the characters speaking, and yet become tiresome or revolting.

NOTE: Some stories containing good dialogue are: Jewett's *A Winter Courtship;* Zangwill's *A Rose of the Ghetto;* Gorky's *Twenty-Six and One;* Jacobs' *A Change of Treatment;* Hope's *The Dolly Dialogues.*

[1] Note, on page 277, an extended list of expressions which can be used instead of the conventional *said* and *replied.*

3. *Dialect* in a story ought to be: —
   (*a*) *Imperative;* brought in by reason of a distinct necessity.
   (*b*) *Intelligible.* It may be modified so that it may be easily understood. Some dialect in its most accurate form makes very hard reading, as, for instance, that in the Uncle Remus stories.
   (*c*) *Stimulating.* It ought to contain words and turns of phrase which make it seem different enough from ordinary speech to be worth while.

A LIST OF SUBSTITUTES FOR "SAID"

acquiesced	cackled	demanded	groaned
added	cajoled	demurred	growled
admitted	called	denied	grumbled
admonished	catechized	derided	grunted
advised	chirped	disputed	hazarded
agreed	choked	drawled	hesitated
amended	chuckled	droned	hinted
announced	clamored	echoed	hissed
answered	coaxed	ejaculated	howled
apologized	cogitated	elucidated	implored
argued	commented	emended	importuned
asked	complained	enumerated	inquired
assented	conceded	entreated	insinuated
asserted	confided	evaded	insisted
asseverated	considered	exclaimed	interpolated
averred	consoled	explained	interposed
bawled	contended	exploded	interrogated
began	continued	expostulated	interrupted
begged	cooed	exulted	intervened
bellowed	corrected	faltered	intimated
besought	counseled	flashed	jeered
blurted	cried	fleered	jested
blustered	criticized	fretted	lamented
boasted	croaked	frowned	laughed
bragged	crowed	gasped	leered
breathed	debated	granted	lisped
broke in	declared	grieved	maintained
burst out	deliberated	grinned	maundered

meditated	protested	scoffed	stuttered
mimicked	puffed	scolded	suggested
moaned	pursued	screamed	supplemented
mocked	put in	screeched	surmised
mumbled	queried	shivered	swaggered
murmured	questioned	shouted	taunted
mused	quoted	shrieked	thundered
nodded	ranted	shrilled	tittered
observed	reasoned	sighed	urged
panted	recommended	simpered	uttered
parleyed	reflected	smiled	ventured
parried	reiterated	smirked	vociferated
persevered	rejoined	snapped	volunteered
persisted	remarked	snarled	vouchsafed
persuaded	reminded	sneered	wailed
petitioned	remonstrated	snickered	warned
piped	repeated	sniffled	went on
pleaded	reproached	sobbed	wept
pondered	reproved	soliloquized	wheedled
pouted	requested	speculated	whimpered
prayed	responded	sputtered	whined
predicted	retaliated	squalled	whispered
proclaimed	retorted	squealed	wondered
promised	returned	stammered	yawned
pronounced	roared	stipulated	yelled
prophesied	rumbled	stormed	yielded
proposed	ruminated	struck in	

II. *Plot* is "the conscious design of the writer."[1]

1. *Plot elements:* —

(*a*) Complication, or tying of the dramatic knot.

This is often called the "obstacle."

(*b*) Resolution, or the untying of the dramatic knot.

The surmounting of the obstacle.

2. *Plot development:* —

(*a*) Introduction of the situation.

[1] "Plot in fiction is the climactic sequence of events in relation to the character." J. B. Esenwein: *The Writing of the Short Story.* "Plot is the management of the continuous line of action underlying the whole progress of the story. It concerns the sequence of events." E. M. Albright: *The Short Story.*

(*b*) Progress of complication.

This is the story proper; it is capable of infinite variety and elaboration.

(*c*) Climax or crisis.

(*d*) Dénouement.

(*e*) Conclusion.

NOTE: In the modern much-condensed tale, the dénouement and the conclusion are sometimes amalgamated; the climax may immediately precede them.

12. *Construction.*

The demands of good construction are: —

1. Condensation; produced by: —
   (*a*) Direct approach.
   (*b*) Elimination of irrelevant material.
   (*c*) Smooth transition.
   (*d*) Economy of detail.
   (*e*) Rapid conclusion.
2. Movement; obtained by: —
   (*a*) Early introduction of important characters.
   (*b*) Rapid bridging of gaps in time.
   (*c*) Logical arrangement of incidents.
   (*d*) Definite dénouement.
   (*e*) Animated style.
3. Suspense; gained by: —
   (*a*) Description.
   (*b*) Conversation.
   (*c*) Interpolated incidents.
   (*d*) Analysis of emotions or personalities.
4. Climax; secured by: —
   (*a*) Contrast.
   (*b*) Gradual approach.
   (*c*) Accelerated movement.
   (*d*) Elimination of non-essentials.
   (*e*) Heightening of emotional pitch.

NOTE: A story may contain several subclimaxes, in which the interest is at high tension, but these should all be subordinated to the grand climax associated with the dénouement.

NOTE on construction: Most modern stories of acknowledged excellence are well constructed; a few, however, may be remarked as lacking some of the desirable characteristics above enumerated: Austin's *Peter Rugg* fails in directness and logical arrangement; Scott's *Wandering Willie's Tale* is slow in getting under way; O'Brien's *The Diamond Lens* consists of two separate stories, both told with unnecessary prolixity; Dostoyevski's *The Thief* wants compactness; Tolstoy's *Master and Man* has a "tacked on" conclusion. Yet each of these stories is in many ways so admirable that it must be included in any comprehensive list of short-story masterpieces.

13. *Character.*

1. *Purposes of character portrayal:* —
   (*a*) To present interesting personalities.
   (*b*) To show sectional peculiarities: the local color study.
   (*c*) To illustrate a theory or point a moral.
   (*d*) To exhibit the author's attitude toward life.
   (*e*) To develop the action where plot interest is primary.
2. *Methods of character portrayal:* —
   (*a*) *Selection of names.* Names should be: —
      (1) Definite, — not indicated by initials, dashes, or asterisks.
      (2) Interesting, — not merely commonplace and perfunctory.

         Avoid such names as James Brown, Sarah Jones, Mary Smith, etc.

      (3) Adapted to characters, but not too symbolic.

NOTE: Commonplace, inappropriate, or fantastic names may be used for humorous purposes. Symbolic names may be used for

allegorical purposes. Ordinarily, names used in fiction should have distinction, significance, and propriety. The following names are good: Hester Prynne; Rip Van Winkle; Mateo Falcone; Jean-François Leturc; Ernest (in *The Great Stone Face*); Fortunato (in *The Cask of Amontillado*); Roderick Usher; Mrs. Hauksbee; Thord Overaas; Roger Malvin.

(*b*) *Description* (see section on *Description of Persons*, pages 233–35).

In a short story the description of a person should be incidental rather than formal, and vivid rather than minute. It can often be conveyed through the speech of other characters, and brought in by means of interpolated realistic detail. Elaborate descriptions of dress, unless imperative for the understanding of the story, are to be avoided.

(*c*) *Conversation* (see section on *Dialogue*, page 276).

In a short story, conversation, for economy of detail, is usually made to serve several purposes. Each person should speak in a characteristic manner, emphasizing his individual traits. Tricks of speech and specific phrases may be used for characterization; but the preservation of a consistent attitude, as exhibited in conversation, is essential.

(*d*) *Action.*

In a story, as in real life, we judge a person by his actions. What he does counts for more than what he says. A series of incidents in which a character has an opportunity of revealing itself by action can usually be handled with good results. This method, combined with that of conversation, is used in a large proportion of the good short stories in all languages.

(*e*) *Analysis.*

Exposition of a character by direct analysis is usually a most undesirable method, since it repels the ordinary reader. It is better to let a person in a story speak and act for himself. When analysis seems essential, it should be pertinent, brief, concentrated, and animated. The analytic or psychological type of story, a distinctly modern invention, has a legitimate place but it reaches a comparatively small circle of readers.

REPRESENTATIVE SHORT STORIES OF VARIOUS NATIONS

STORIES BY FRENCH AUTHORS.

The Substitute. François Coppée.
A Piece of String. Guy de Maupassant.
The Two Friends. Guy de Maupassant.
The Last Class. Alphonse Daudet.
The Attack on the Mill. Émile Zola.
The Venus of Ille. Prosper Mérimée.
La Grande Brétêche. Honoré de Balzac.

STORIES BY ENGLISH AUTHORS.

A Lodging for the Night. Robert Louis Stevenson.
The Man Who Was. Rudyard Kipling.
The Monkey's Paw. W. W. Jacobs.
The Black Poodle. F. Anstey (*pseud.*).
A Rose of the Ghetto. I. Zangwill.
On the Stairs. Arthur Morrison.
How Gavin Birse put it to Mag Lownie. J. M. Barrie.

STORIES BY AMERICAN AUTHORS.

The Legend of Sleepy Hollow. Washington Irving.
The Fall of the House of Usher. Edgar Allan Poe.
Rappaccini's Daughter. Nathaniel Hawthorne.
The Luck of Roaring Camp. Bret Harte.

Brooksmith. Henry James.
Marjorie Daw. Thomas Bailey Aldrich.
The Remarkable Wreck of the Thomas Hyke. Frank R. Stockton.
A Municipal Report. O. Henry.

STORIES BY GERMAN AUTHORS.

A Cremona Violin. E. T. W. Hoffmann.
The Rider on the White Horse. Theodor Storm.
Good Blood. Ernst von Wildenbruch.
L'Arrabbiata. Paul Heyse.
The Gooseherd. H. Sudermann.
The Fur Coat. Ludwig Fulda.
The Stone-Breakers. F. von Saar.

STORIES BY RUSSIAN AUTHORS.

A Living Relic. Ivan Turgenev.
Master and Man. Leo Tolstoy.
The Thief. F. M. Dostoyevski.
Twenty-Six and One. Maxim Gorky (*pseud.*).
The Cloak. N. V. Gogol.
The Slanderer. Anton Chekov.
The Signal. V. M. Garshin.

STORIES BY SCANDINAVIAN AUTHORS.

The Outlaws. Selma Lagerlöf.
The Father. Björnstjerne Björnson.
Railroad and Churchyard. Björnstjerne Björnson.
Irene Holm. H. B. Bang.
The Phœnix. August Strindberg.
The Rector of Veilbye. Steen Steensen Blicher.

STORIES BY ITALIAN AUTHORS.

The Silver Crucifix. Antonio Fogazzaro.
The End of Candia. Gabriele d'Annunzio.

STORIES BY SPANISH AUTHORS.

Luck. Pedro de Alarcón.
The Stranger. Pedro de Alarcón.
El Señor. Leopoldo Alas.
An Aged Youth. Leopoldo Alas.
Fortuna. E. P. Escrich.

A CLASSIFIED LIST OF SHORT STORIES

Stories of Dramatic Interest and Technique.

La Grande Brétêche. Honoré de Balzac.
The Attack on the Mill. Émile Zola.
Mateo Falcone. Prosper Mérimée.
The Venus of Ille. Prosper Mérimée.
The Outcasts of Poker Flat. Bret Harte.
The Shot. Alexander Poushkin.
The Necklace. Guy de Maupassant.
A Piece of String. Guy de Maupassant.
La Mère Sauvage. Guy de Maupassant.
The Cask of Amontillado. Edgar Allan Poe.
The Pit and the Pendulum. Edgar Allan Poe.
The Fall of the House of Usher. Edgar Allan Poe.
The Three Strangers. Thomas Hardy.
The Signal. V. M. Garshin.
The Substitute. François Coppée.
The Sire de Malétroit's Door. Robert Louis Stevenson.
The Duchess at Prayer. Edith Wharton.

Stories of the Supernatural.

Wandering Willie's Tale. Sir Walter Scott.
The Upper Berth. F. M. Crawford.
The Bottle Imp. Robert Louis Stevenson.
The Queen of Spades. Alexander Poushkin.
The Monkey's Paw. W. W. Jacobs.
They. Rudyard Kipling.
The Phantom 'Rickshaw. Rudyard Kipling.
The Apparition of Mrs. Veal. Daniel Defoe.
The Tall Woman. Pedro de Alarcón.
The Turn of the Screw. Henry James.
The Shadows on the Wall. Mary E. Wilkins.
Peter Rugg, the Missing Man. William Austin.
The Rider on the White Horse (*Der Schimmelreiter*). Theodor Storm.
The Mummy's Foot. Théophile Gautier.
The Lifted Veil. George Eliot.
Tales of Men and Ghosts (*collected*). Edith Wharton.
The Black Badger. Arthur Morrison.
Teacher and Taught. Arthur Morrison.

STORIES OF THE GROTESQUE, MYSTERIOUS, AND HORRIBLE.

The Murders in the Rue Morgue. Edgar Allan Poe.
Ligeia. Edgar Allan Poe.
The Tell-tale Heart. Edgar Allan Poe.
The Black Cat. Edgar Allan Poe.
Berenice. Edgar Allan Poe.
The Facts in the Case of M. Valdemar. Edgar Allan Poe.
The Coffin-Maker. Alexander Poushkin.
The Withered Arm. Thomas Hardy.
The Strange Ride of Morrowbie Jukes. Rudyard Kipling.
At the End of the Passage. Ruydard Kipling.
Bimi. Rudyard Kipling.
What was it? A Mystery. Fitz-James O'Brien.
The Horla. Guy de Maupassant.
On the River. Guy de Maupassant.
A Terribly Strange Bed. Wilkie Collins.
The House and the Brain. Sir Edward Bulwer-Lytton.
The Death of Ivan Ilyitch. Leo Tolstoy.
Thrawn Janet. Robert Louis Stevenson.
Olalla. Robert Louis Stevenson.
The Jew. Ivan Turgenev.
The Dead Leman (*La Morte Amoureuse*). Théophile Gautier.
The Damned Thing. Ambrose Bierce.

STORIES OF DOMESTIC AND SOCIAL LIFE.

Little Stories of Married Life (collected). Mary Stewart Cutting.
More Stories of Married Life (collected). Mary Stewart Cutting.
The Suburban Whirl (collected). Mary Stewart Cutting.
Old Chester Tales (collected). Margaret Deland.
Doctor Lavendar's People (collected). Margaret Deland.
Tales of New England (collected). Sarah Orne Jewett.
A New England Nun and Other Stories (collected). Mary E. Wilkins.
The Village Watch Tower (collected). Kate Douglas Wiggin.
The Girl from the Marsh Croft (collected). Selma Lagerlöf.
Phœbe and Ernest. (collected). Inez Haynes Gillmore.
The Old Folks. Alphonse Daudet.
An Unhappy Girl. Ivan Turgenev.

The Phœnix. August Strindberg.
Love and Bread. August Strindberg.
The Lotus-Eaters. Virginia Tracy.
A New Year's Confession. Herman Sudermann.
Domestic Happiness. Leo Tolstoy.

Moral, Didactic, and Allegorical Stories.

The Ambitious Guest. Nathaniel Hawthorne.
The Birthmark. Nathaniel Hawthorne.
Rappaccini's Daughter. Nathaniel Hawthorne.
The Great Carbuncle. Nathaniel Hawthorne.
The Great Stone Face. Nathaniel Hawthorne.
Feathertop. Nathaniel Hawthorne.
Dr. Heidegger's Experiment. Nathaniel Hawthorne.
The Maypole of Merry Mount. Nathaniel Hawthorne.
The Hunter. Olive Schreiner.
The Man Without a Country. Edward Everett Hale.
The Vision of Mirza. Joseph Addison.
The Father. Björnstjerne Björnson.
Children Wiser than their Elders. Leo Tolstoy.
The Long Exile. Leo Tolstoy.
The Ugly Duckling. Hans Christian Andersen.
The Steadfast Tin Soldier. Hans Christian Andersen.
The Christmas Guest. Selma Lagerlöf.
The Silver Mine. Selma Lagerlöf.
Monsieur Seguin's Goat. Alphonse Daudet.
The Song of the Falcon. Maxim Gorky.

Human Interest Stories.

On the Stairs. Arthur Morrison.
Mrs. Knollys. F. J. Stimson.
The Vitriol Thrower. François Coppée.
The Vices of the Captain. François Coppée.
The Old Folks. Alphonse Daudet.
The Mothers. Alphonse Daudet.
The Pope is Dead. Alphonse Daudet.
The Last Class. Alphonse Daudet.
The Little Pies. Alphonse Daudet.
Justice and the Judge. Margaret Deland.
Boum Boum. Jules Claretie.

Quite So. Thomas Bailey Aldrich.
Miss Tempy's Watchers. Sarah Orne Jewett.
The Dulham Ladies. Sarah Orne Jewett.
A White Heron. Sarah Orne Jewett.
Muhammad Din. Rudyard Kipling.
The Lotus-Eaters. Virginia Tracy.
The Lady of Shalott. Elizabeth Stewart Phelps.
The Happiest Time. Mary Stewart Cutting.
The Hundred and Oneth. Annie Hamilton Donnell.

LOCAL COLOR STORIES AND DIALECT STORIES.

[N.B. Most of the titles here given belong to collections of short stories; those which indicate individual stories are starred (*).]

A Humble Romance. Mary E. Wilkins.
A New England Nun. Mary E. Wilkins.
Tales of New England. Sarah Orne Jewett.
The Queen's Twin. Sarah Orne Jewett.
The King of Folly Island. Sarah Orne Jewett.
A Native of Winby. Sarah Orne Jewett.
Soldiers Three. Rudyard Kipling.
Under the Deodars. Rudyard Kipling.
Plain Tales from the Hills. Rudyard Kipling.
The Luck of Roaring Camp. Bret Harte.
Wessex Tales. Thomas Hardy.
Main Travelled Roads. Hamlin Garland.
Nights with Uncle Remus. Joel Chandler Harris.
A Day at Laguerre's. F. Hopkinson Smith.
Prose Tales. Alexander Poushkin.
*The Snow Storm.** Leo Tolstoy.
Little Novels of Italy. Maurice Hewlett.
Tiverton Tales. Alice Brown.
A County Road. Alice Brown.
In Ole Virginia. Thomas Nelson Page.
Elsket. Thomas Nelson Page.
*Two Gentlemen of Kentucky.** James Lane Allen.
*A Kentucky Cardinal.** James Lane Allen.
Flute and Violin. James Lane Allen.
Blue Grass and Rhododendron. John Fox, Jr.
A Cumberland Vendetta. John Fox, Jr.
Christmas Eve on Lonesome. John Fox, Jr.
Old Creole Days. G. W. Cable.

Strange True Stories of Louisiana. G. W. Cable.
Stories of a Western Town. Octave Thanet (*pseud.*).
The Heart of Toil. Octave Thanet.
Wolfville Nights. Alfred Henry Lewis.
Wolfville Days. Alfred Henry Lewis.
The Dancin' Party at Harrison's Cove. Mary E. Murfree.
On the Eve of the Fourth. Harold Frederic.
Vignettes of Manhattan. Brander Matthews.
Chinatown Stories. C. B. Fernald.
Love of Life. Jack London.
The God of his Fathers. Jack London.
The Sign of the Wolf. Jack London.
South Sea Stories. Jack London.
Beside the Bonnie Brier Bush. John Watson ("Ian MacLaren")
Auld Licht Idylls. J. M. Barrie.
Blazed Trail Stories. S. E. White.
*Youma.** Lafcadio Hearn.
Divers Vanities. Arthur Morrison.

Humorous Stories; Surprise Stories.

Marjorie Daw. Thomas Bailey Aldrich.
Mademoiselle Olympe Zabriski. Thomas Bailey Aldrich.
Goliath. Thomas Bailey Aldrich.
Philosophy Four. Owen Wister.
Pigs is Pigs. Ellis Parker Butler.
The Jumping Frog. Samuel L. Clemens.
Who Was She? Bayard Taylor.
The Lady or the Tiger? Frank R. Stockton.
A Tale of Negative Gravity. Frank R. Stockton.
The Remarkable Wreck of the Thomas Hyke. Frank R. Stockton.
The Legend of Sleepy Hollow. Washington Irving.
The Love Letters of Smith. H. C. Bunner.
The Rajah's Diamond. Robert Louis Stevenson.
The Lady of the Barge. W. W. Jacobs.
A Change of Treatment. W. W. Jacobs.
Gilray's Flower Pot. J. M. Barrie.
The Hiding of Black Bill. O. Henry.

Psychological Stories.

The Real Thing. Henry James.
Brooksmith. Henry James.

The Liar. Henry James.
Four Meetings. Henry James.
The Case of General Ople and Lady Camper. George Meredith.
Markheim. Robert Louis Stevenson.
A Coward. Guy de Maupassant.
The Red Flower. V. M. Garshin.
Torture by Hope. Villiers de l'Isle Adam.
Crucial Instances (collected). Edith Wharton.

FANCIFUL, SENTIMENTAL, AND IDYLLIC STORIES.

Will o' the Mill. Robert Louis Stevenson.
The Brushwood Boy. Rudyard Kipling.
A Child's Dream of a Star. Charles Dickens.
In St. Jurgen. Theodor Storm.
Immensee. Theodor Storm.
Père Antoine's Date Palm. Thomas Bailey Aldrich.
Rip Van Winkle. Washington Irving.
The Legend of the Christmas Rose. Selma Lagerlöf.

DETECTIVE STORIES.

The Murders in the Rue Morgue. Edgar Allan Poe.
The Gold Bug. Edgar Allan Poe.
The Purloined Letter. Edgar Allan Poe.
The Mystery of Marie Roget. Edgar Allan Poe.
The Nail. Pedro de Alarcón.
The Safety Match. Anton Chekov.
The Adventures of Sherlock Holmes. Sir Arthur Conan Doyle.
Memoirs of Sherlock Holmes. Sir Arthur Conan Doyle.

EXERCISES IN NARRATION

1. Find five notable pieces of narration without plot. Upon what do they depend for their success?
2. Make a list of ten short-story titles which you consider good; a list of ten that you consider objectionable or inadequate.
3. Examine the introductions of five standard short stories; characterize each introduction, and weigh its merits and defects.
4. Write introductions exemplifying two of the four methods given in the outline. (See page 273.)

5. Find three or four short stories written in the first person, and discover, if possible, the reasons why the authors chose that form. Devise a plot for a story to be written in the first person.
6. What are the dangers of the diary or journal as a method of telling a story? Examine carefully two or three stories which use this method, and note the reasons for the authors' success or failure.
7. Write a story or a part of a story in the form of letters, and note the difficulties involved.
8. Distinguish between local color and realistic detail, and draw illustrations from standard short stories, or novels.
9. Study Hamlin Garland's *Among the Corn Rows*, and note specifically what devices the author uses in order to emphasize local color. (See outline, page 275.) In this particular story, which leaves the stronger impression, — character, or setting?
10. Write a local color story — or a fragment of a story — making use of the devices which you have noted in *Among the Corn Rows*.
11. Select three newspaper clippings, and show how the situations involved might be used in short stories. Show specifically what alterations and adaptations might be made, and why these would be desirable. In each case, outline the completed plot.
12. Make a study of a notable story which consists of detached incidents. Note carefully what each separate section contains, and how it contributes to the development of the story. See how the author makes transitions, and bridges gaps in time and space.
13. Make a study of *The Cask of Amontillado* and see how it answers the requirements for good construction. (See outline, page 279.) Select a magazine story and analyze it in the same way.
14. Study the conversation in Miss Jewett's *A Winter Courtship* to see how the story progresses through the implications of what is said. Why is the dialogue good? See how it measures up to the standards set in the outline, page 276.
15. Try to write a story — preferably as short as *A Winter Courtship* — in which the plot is developed by conversation.

16. Study one of the *Dolly Dialogues*, to see how plot is developed by conversation.
17. Study Dostoyevski's *The Thief*, — or any other good character story, — and make a specific list of the devices employed for emphasizing individual traits, or bringing out one particular quality. Note how other characters in the story are subordinated, and made to contribute to the effect which the chief character is to produce. See which methods indicated in the outline are most used.
18. Study the chief characters in Tolstoy's *Master and Man;* Meredith's *The Tale of Chloe;* James's *Brooksmith;* Stevenson's *Markheim;* Mrs. Deland's *Justice and the Judge;* Harte's *The Outcasts of Poker Flat.* See how the persons involved reveal their own characters; how they are revealed by the words and actions of other persons; and how the author analyzes them for the benefit of the reader.
19. Write a simple sketch or fragment in which you attempt to concentrate upon the revelation of a particular character. Subordinate everything in the sketch to that one purpose.
20. What is the single effect produced in each of the following stories? *What Was It? A Mystery; The Monkey's Paw; A Piece of String; The Substitute; The Man Who Was; A Lodging for the Night; A Living Relic; The Birthmark.*
21. Give a list of twenty-five suggestions for the short-story writer, based on your study of classic examples.
22. Select at random five standard stories, and try to determine the purpose of the author in each case. (See outline, page 269.)
23. Analyze the plot of *The Sire de Malétroit's Door;* or, *Mateo Falcone;* or, *The Three Strangers;* or, *The Shot;* or, *The Man without a Country;* or, *The Phantom 'Rickshaw;* or, *Up the Coolly;* or, *The Diamond Lens;* or, *The Luck of Roaring Camp.* Consider it as a bare outline, or skeleton, and note its possibilities: Is it a good plot in itself, — fresh, interesting, and stimulating? Point out the complication, or obstacle; the points of highest interest and deepest complication; the climax; the dénouement; the fall, or conclusion. Is the resolution, or the "way the story turns out" entirely satisfactory? Has the author sustained the quality of his story until the last? Try to see how much the story depends on its plot, and how much on its treatment. Is the author more interested in his plot or in his characters?

24. Devise a plot for a story of mystery or adventure. Outline it in brief skeleton form, according to the suggestions on pages 278–79. Then go over it, filling in the outline with notes as to how each particular part can be treated, and how the desired effects can be produced. Pay particular attention to proportion. The beginner is likely to "telescope" the story, giving too much space to the earlier parts and not enough to suspense and the working out of the dénouement.
25. Write the story which you have plotted according to the above suggestions.
26. Find a story in a so-called "trashy" magazine, and examine it carefully, weighing its value according to the standards that you have formed in your study of the short story. Compare it with a classic example of the good short story, and see in what ways it is defective.
27. Complete a story, a part of which has been read aloud to you by your teacher or one of your colleagues.
28. Write a short story based on one of the following situations, using the setting with which you are most familiar: —
    (*a*) Pride and its downfall.
    (*b*) Wasted generosity and kindness.
    (*c*) Crime and its detection.
    (*d*) Poverty.
    (*e*) Friendliness to strangers.
    (*f*) Slander refuted.
    (*g*) A trial of endurance.
    (*h*) A sudden change of character.
    (*i*) Loss of faith in some one admired or loved.
    (*j*) Discontent.
    (*k*) A misunderstood character revealed in its true light.

REFERENCES

NOTE: The first list contains the titles of books relating to the art of narration. The second contains references to parts of books dealing with this subject.

A

ALBRIGHT, E. M. *The Short Story.*
ASHMUN, MARGARET. *Modern Short Stories.*
ASHMUN, MARGARET. *Prose Literature for Secondary Schools.*
BARRETT, C. R. *Short-Story Writing.*

BESANT, WALTER. *The Art of Fiction.*
BREWSTER, W. T. *Specimens of Narration.*
CANBY, H. S. *A Study of the Short Story.*
CANBY, H. S. *The Short Story.*
CHESTER, G. R. *The Art of Short-Story Writing.*
CODY, SHERWIN. *How to Write Fiction.*
COOPER, F. T. *Some American Story-Tellers.*
DAVIDSON, H. A. *The Creative Art of Fiction.*
DAVIES, F. *Practical Story Writing.*
DYE, CHARITY. *The Story-Teller's Art.*
ESENWEIN, J. B. *Writing the Short Story.*
ESENWEIN, J. B. *Studying the Short Story.*
ESENWEIN, J. B., *and* CHAMBERS, M. D. *The Art of Story-Writing.*
FANSLER, H. E. *Types of Narration.*
GERWIG, G. W. *The Art of the Short Story.*
GRABO, C. H. *The Art of the Short Story.*
GREEN, T. H. *An Estimate of the Value and Influence of Works of Fiction.*
HAMILTON, CLAYTON. *Materials and Methods of Fiction.*
HEYDRICK, B. A. *Types of the Short Story.*
HORNE, C. F. *The Technique of the Novel.*
JAMES, HENRY. *The Art of Fiction.*
JESSUP, A., *and* CANBY, H. S. *The Book of the Short Story.*
MATTHEWS, BRANDER. *The Short Story.*
MATTHEWS, BRANDER. *The Philosophy of the Short Story.*
MATTHEWS, BRANDER. *Aspects of Fiction.*
MAXCY, C. L. *The Rhetorical Principles of Narration.*
MAXCY, C. L. *Representative Narratives.*
PERRY, BLISS. *The Study of Prose Fiction.*
PHILLIPS, H. A. *Art in Short-Story Narration.*
PHILLIPS, H. A. *The Plot of the Short Story.*
PITKIN, W. B. *The Art and the Business of Short-Story Writing.*
QUIRK, L. W. *How to Write a Short Story.*
SALISBURY, *and* BECKWITH. *Index to Short Stories.*
SMITH, C. A. *The American Short Story.*
SMITH, L. W. *The Writing of the Short Story.*
TAYLOR, J. R. *Composition in Narration.*
WAITE, A. V., *and* TAYLOR, E. M. *Modern Masterpieces of Short Prose Fiction.*
WELLS, CAROLYN. *The Technique of the Mystery Story.*

B

BALDWIN, C. S. *College Manual of Rhetoric,* pp. 137–68.
BALDWIN, C. S. *Composition Oral and Written,* pp. 248–86.
BALDWIN, C. S. *How to Write; a Handbook Based on the English Bible,* pp. 104–62.

Baldwin, C. S. *Writing and Speaking*, pp. 328–63.
Bates, Arlo. *Talks on Writing English*, vol. I, pp. 210–57; vol. II, pp. 193–210.
Berkeley, F. C. *College Course in Writing from Models*, pp. 347–478.
Brewster, W. T. *English Composition and Style*, pp. 312–38.
Brown *and* Barnes. *The Art of Writing English*, pp. 332–75.
Canby, H. S., *and others*. *English Composition in Theory and Practice*, pp. 299–336.
Carpenter, G. R. *Model English Prose*, pp. 73–207.
Carpenter, G. R. *Rhetoric and English Composition*, pp. 330–60.
Duncan, Beck, *and* Graves. *Prose Specimens*, pp. 106–208.
Fulton, Edward. *English Prose Composition*, pp. 232–97.
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric*, pp. 11–88.
Genung, J. F. *Practical Elements of Rhetoric*, pp. 356–82.
Genung, J. F. *The Working Principles of Rhetoric*, pp. 511–53.
Grose, H. B. *Specimens of English Composition*, pp. 394–536.
Hanson, C. L. *English Composition*, pp. 177–91.
Herrick *and* Damon. *New Composition and Rhetoric for Schools*, pp. 441–57.
Hill, A. S. *Principles of Rhetoric*, pp. 281–99.
Lewis, E. H. *Specimens of the Forms of Discourse*, pp. 55–126.
Linn, J. W. *Illustrative Examples of English Composition*, pp. 176–231.
Linn, J. W. *The Essentials of English Composition*, pp. 146–67.
Newcomer, A. G. *A Practical Course in English Composition*, pp. 15–46.
Newcomer *and* Seward. *Rhetoric in Practice*, pp. 6–25.
Nutter, C. R., *and others*. *Specimens of Prose Composition*, pp. 367–466.
Rankin, T. E., *and* Brumm, J. R. *Materials for the Study of Rhetoric*, pp. 37–50.
Stebbins, C. M. *A Progressive Course in English*, pp. 1–27.
Sykes, F. H. *Elementary English Composition*, pp. 1–130.
Thomas *and* Howe. *Composition and Rhetoric*, pp. 239–72.
Webster, W. F. *English Composition and Literature*, pp. 13–48.

8. THE DRAMA

1. *The meaning of drama.*

A simple and comprehensive definition of the drama is almost impossible. The descriptions quoted

below will draw attention to the most significant elements in the structure and purpose of a play.

(*a*) "A drama is a presentation of an action, or closely interlinked series of actions, expressed directly by means of speech and gesture. It is, however, distinguished from other literary species, not only by its form, but by its subject-matter and its point of view." ELIZABETH WOODBRIDGE: *The Drama, its Law and Technique.*

(*b*) "A drama is the imitation of a complete action, adapted to the sympathetic attention of man, developed in a succession of continuously interesting and continuously related incidents, acted and expressed by means of speech and the symbols, actualities, and conditions of life." W. T. PRICE: *The Technique of the Drama.*

(*c*) "In the broadest sense, a play is a complete and unified story of human life acted out on the stage in a series of motived incidents so arranged as to excite the greatest amount of interest and pleasure in the spectator by means of novelty, contrast, suspense, climax, humor, and pathos." ALFRED HENNEQUIN: *The Art of Play-Writing.*

(*d*) "A tragedy is an imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not narrative form; with incidents arousing pity and fear wherewith to accomplish its catharsis of such emotions. Here by 'language with pleasurable accessories' I mean that with rhythm and harmony of song superadded; and by 'the kinds separately' I mean that some portions are worked out with verse only, and others in turn with song." ARISTOTLE: *Poetics* (translated by Ingram Bywater).

2. *Types of drama.*

There is no standard or fixed classification of the varieties of drama. The loose and general division into tragedies and comedies is useful but not exact. A tragedy usually deals with the sterner and more

serious aspects of life; the problem with which it is concerned has an unhappy ending. A comedy, on the other hand, makes use of the dramatic phases of life in such a way that all the latent power of amusement is utilized; it usually has a conclusion that is happy or laughable. But the problem of classification into types is complicated by the fact that comedy and tragedy are often mixed, and that scenery and music enter in as factors which give distinctive character to what are, after all, phases of dramatic art.

The following types of drama should be noted: Tragedy, comedy, drame, pièce, Schauspiel, melodrama, spectacular drama, musical comedy or comic opera, burlesque, farce, and farce comedy. (Cf. *Hamlet*, Act II, Sc. 2.)

3. *Limitations and conventions of the stage.*

Like every other art, the drama has its conventions or peculiarities which are due partly to the material with which it deals and partly to the process of historical development through which it has passed. Obviously the most striking convention is to be found in the fact that a number of people come together at a definite time and look and listen for a definite length of time and pay to be amused or interested during that time. Some of the more obvious conventional practices of the stage are the following: —

1. The stage has three sides only.
2. The scenery is partly or entirely artificial.
3. Important action generally takes place in the center of the stage.
4. Actors nearly always face the audience.
5. An entire change of scene or a long lapse of time may take place in a few moments.
6. Stage time does not correspond to real time.

7. Asides and stage whispers are not heard by persons on the stage.
8. People on the stage may talk to themselves and read letters aloud for the information of the audience.
9. The lighting of the stage does not always correspond to that of reality.

4. *Dramatic factors.*

The chief elements which go to make up a play are the following: —

(*a*) Characters.
(*b*) Action, including motives and general theme.
(*c*) Time.
(*d*) Place or scene.

5. *The unities.*

In the development of the drama there has been much controversy upon what are called the "Unities." The main point for the student to remember is that good plays have been written which preserve all three unities, but that to be a good drama a play must observe the unity of action.

The unities are as follows: —

1. *Action.*

A play must have unity of plot or action and must eliminate all incidents or characters which are not necessary to the development of the plot.

Aristotle in his *Poetics* (chap. 8) says: "The story, as an imitation of action, must represent one action, a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole. For that which makes no perceptible difference by its presence or absence is no real part of the whole."

2. *Time.*

The time of stage representation should be the same as that occupied by the original events portrayed.

3. *Place.*

The scene represented on the stage should not change throughout the play.

NOTE. It is to be noted that the unity of action goes back to the time of Aristotle and is the only one which is essential in dramatic construction. In the *Poetics* there is only one reference (chap. 5) to the time limit of the action of Greek tragedy, and no mention of the unity of place. It was the Italian critics of the Renaissance who formulated the unity of time (about 1540), and from it, by inference, the unity of place (about 1570). Plays have been produced which observe all three unities, and others which reject the unity of time and place, as for example, some of Shakespeare's greatest plays. The question of the three unities has now largely only an historical interest.

6. *Plot structure.*

The plot of a play may be roughly analyzed into the following steps: —

1. *Initial situation.*

This stage indicates very briefly the state of affairs at the outset, before there is any disturbance or complication of the action.

2. *Introduction of the complication.*

This stage brings in the new element which is at variance with the previous situation and which causes, immediately or ultimately, a complication or problem which has to be resolved.

3. *Development to the climax.*

This stage often constitutes by far the longest part of the play. It traces the progressive com-

plication of the action up to the point of greatest suspense, doubt, struggle, or intensity.

4. *Dénouement or conclusion.*

This stage indicates the results which necessarily follow after the climax has been reached. It either has inevitableness or else involves an element of surprise. In length it is much shorter than the preceding stage.

7. *How to study a play.*

The method of studying a play will depend to a certain extent upon whether the play is seen on the stage or is read in a book. The former method has the advantage of vividness of impression; the latter, that of leisure to master and compare details. When it is possible, the student of the drama will find the most satisfactory procedure to be the following: first go to see the play; then read it carefully; finally, go to see the play again. In the thorough study of a play the suggestions given below should be applied as far as possible: —

A. *How to study a play in the theater*

1. Do not read the play beforehand. Avoid reading about it or hearing about it, so that you will see it for the first time with a perfectly open mind and without preconceptions as to characters or action.
2. Get to your seat in the theater in time to master the program before the curtain rises. Note who the author is, and whether he has suggested by a subtitle the theme of the play. Be prepared to identify the characters, either by noting the order of their appearance as indicated on the program or by associating the names with the parts that

they play. Note any hints as to relationships of characters. Are there many or few actors? Which seem most important? Which least? Why?

3. How many acts are there? Is their main subject indicated? How often does the scene change? Can you suggest any reason for this change? Is any lapse of time indicated? Does this lapse involve hours, days, months, or years?
4. When the curtain rises, what first strikes your attention? Are there any characters on the stage? Who speaks first? What are the first words said? What is their significance? What information do you get about the characters and the situation from the first scene of the first act? Is there any suggestion of future complication? How is this foreshadowing introduced? By whom? Will the problem depend upon character or upon situation?
5. How is the stage arranged for each scene or act? What information is given by the setting? Does the scene afford emphasis or contrast for characters or action? Why is a change of scene necessary? Are the setting and lighting conventional or original? Is there any attempt at realism or artistic effect? Does the scene overbalance the characters in interest?
6. When is the complicating element definitely introduced into the plot? By whom? Is the effect immediately seen? Does the problem depend upon external circumstances, on social conventions, on racial or class prejudice, or on individual characteristics or peculiarities? Does the action progress rapidly or slowly? By imperceptible degrees or by striking surprises? When is the climax reached? What effect does it have upon you? Are you

moved, frightened, excited, depressed, sympathetic, repelled? Does the climax impress you as being inevitable or as accidental? In which act is it? Near the beginning, middle, or end of the act?

7. How rapidly does the play come to a conclusion after the climax? Is the ending perfectly definite, clearly suggested, or left to the imagination? Does the ending seem a necessary consequence of what preceded? What impression is left upon you after the final curtain? Would you like to see the play again? Would you advise others to see it?

B. *How to read a play*

In addition to the general hints given for seeing a play on the stage, the student who reads a play should pay some attention to the following suggestions: —

1. Try to visualize the characters so that you know them as persons and not merely as names in a book.
2. Make a rough sketch plan of the stage for each act, and indicate in some convenient way the relative position of the chief characters at important points in the play.
3. Try always to imagine the tone of voice, gestures, position, and facial expression accompanying each speech.
4. Note how the significance of many speeches depends upon the interpretation given to them by the actor who plays the part. Identify yourself with each character in turn and try to think and to feel as that character does at the moment he is speaking.

EXERCISES

1. Procure clippings of all the New York or London first-night notices of a new play, and compare (1) length; (2) topics included; (3) order; (4) general verdict; (5) specific praise or condemnation of plot, scenery, acting; (6) indication of critic's personality in point of view, etc.
2. Clip from your local newspaper the dramatic notices of plays for a month, and see if you can detect any differences of treatment given to Shakespeare, a modern social drama, a comic opera, a melodrama, etc. Try to account for these differences. Is each type of play entitled to a different kind of criticism?
3. Attend a first-night performance of a play, or the first performance in your town, and imagine yourself to be the dramatic critic. After the play write a notice of it, and next day compare your criticism with that printed in the newspaper. What differences do you notice in length, topics included, style, etc.? What did the newspaper critic see that you failed to notice? How do your opinions differ from his?
4. After exercise 3 go to see the same play again. Notice the number of things that escaped your attention before. Is the emphasis or importance of facts changed? What effect has this second seeing upon your judgment? Without reference to your previous criticism, write another and compare it with your earlier version and with the newspaper report.
5. From one of the dramatic magazines or from the advertising columns of a large city paper make lists of the titles of (*a*) plays; (*b*) comic operas. Are there any noticeable differences? Which do you consider good and which bad? Assign definite reasons for your judgment in each case. Would any of these make good titles for short stories? Try to arrange the titles of the plays in order of merit. What standards of judgment are involved?
6. After seeing a play, write a 300 word summary of the whole main action, including only those facts which are necessary to show that the play has a unified plot.
7. Write, in the form of a narrative, the action of any one act of a play which you have recently seen.
8. Describe the stage setting of the first scene of some play as it appears when the curtain rises. Pay attention to such details as: outdoors or indoors, general character of scene, dominant

impression, lighting, arrangement of details, characters present, suggestions of realism or artificiality, etc.

9. In any play which you see or read, notice whether each change of scene or step in the action is the consequence of what preceded or is merely subsequent to it. If the latter is the case, how is unity secured?
10. Go to see a good moving-picture play. Wherein does its general structure differ from that of a stage play? How is the limitation of silence overcome? What differences are there in the acting? What effect has the freedom of change in scene upon the structure and the choice of material? How often does the scene change? Is this necessary to explain the action, or is its purpose to add variety? Is the scene used largely for its own sake or because it is vitally related to the plot? Make a list of the chief differences that you notice in general between these two kinds of plays.
11. Read one of the following plays and (1) analyze its plot structure; (2) write a criticism upon it; (3) contrast it with a play by Shakespeare or Molière with which you are familiar:

Reading list of plays

Chief Contemporary Dramatists. Thomas H. Dickinson, Ed.
Drama League Series.
Polite Farces. Arnold Bennett.
The Earth. Bernard Fagan.
The Silver Box. John Galsworthy.
Justice. John Galsworthy.
The Good-Natured Man. Oliver Goldsmith.
She Stoops to Conquer. Oliver Goldsmith.
New Comedies. Lady Gregory.
Hannele. Gerhart Hauptmann.
The Sunken Bell. Gerhart Hauptmann.
The Elevator. W. D. Howells.
The Parlor Car. W. D. Howells.
The Sleeping-Car. W. D. Howells.
A Doll's House. Henrik Ibsen.
Daisy Miller. Henry James.
The Case of Rebellious Susan. H. A. Jones.
Aglavaine and Selysette. Maurice Maeterlinck.
The Blind. Maurice Maeterlinck.
The Blue Bird. Maurice Maeterlinck.
The Intruder. Maurice Maeterlinck.
Pelleas and Melisande. Maurice Maeterlinck.

Sister Beatrice. Maurice Maeterlinck.
The Tragedy of Nan. John Masefield.
The Faith Healer. William Vaughn Moody.
The Piper. Josephine Preston Peabody.
The Wolf of Gubbio. Josephine Preston Peabody.
Paolo and Francesca. Stephen Phillips.
The Sin of David. Stephen Phillips.
Ulysses. Stephen Phillips.
Sweet Lavender. A. W. Pinero.
The Thunderbolt. A. W. Pinero.
L'Aiglon. Edmond Rostand.
Cyrano de Bergerac. Edmond Rostand.
Chantecler. Edmond Rostand.
The Black Madonna. William Sharp.
Arms and the Man. G. B. Shaw.
Cæsar and Cleopatra. G. B. Shaw.
Fanny's First Play. G. B. Shaw.
Pygmalion. G. B. Shaw.
The Rivals. R. B. Sheridan.
The School for Scandal. R. B. Sheridan.
Easter. August Strindberg.
The Far-away Princess. Hermann Sudermann.
Playboy of the Western World. J. M. Synge.
Riders to the Sea. J. M. Synge.
Shadow of the Glen. J. M. Synge.
Tinker's Wedding. J. M. Synge.
Well of the Saints. J. M. Synge.
Cathleen Ni Houlihan. W. B. Yeats.
Deirdre. W. B. Yeats.
The King's Threshold. W. B. Yeats.
The Land of Heart's Desire. W. B. Yeats.
The Shadowy Waters. W. B. Yeats.

12. Make a satisfactory plan of the stage arrangement for the opening scene of one of the plays in the above list.
13. Indicate on a plan of the stage the relative position of the characters in some striking scene of the play or at the climax of the action.
14. Study all the entrances and exits in a play, and determine whether they seem accidental, sufficiently motivated, or artificially managed. When are most characters on the stage? When fewest? Why?

TOPICS FOR CLASS DISCUSSION

1. "The more people argue about the characters and wonder what happens to them after the curtain falls, the greater will be the demand at the box office." *Newspaper clipping.*
2. "There is, then, this fundamental difference between tragedy and comedy: a difference in point of view — a difference not in the thing as perceived by the eye, but in the thing as conceived by the mind." E. Woodbridge: *The Drama, its Law and Technique.*
3. "It is therefore evident that the unravelling of the plot, no less than the complication, must arise out of the plot itself. It must not be brought about by the *Deus ex Machina.* Within the action there must be nothing irrational." Aristotle: *Poetics.*
4. "The stage indeed may be considered as the republic of active literature, and its history as the history of the state." Edmund Burke: *Letter to Edmund Malone.*
5. "When my subject is good, when my scenario is very clear, very complete, I might have the play written by my servant; he would be sustained by the situation; — and the play would succeed." Scribe.
6. "It is difficult to exaggerate the necessity of an exposition so clear that no misunderstanding is possible, even on the part of a preoccupied spectator." Brander Matthews: *A Study of the Drama.*
7. "In general, only a play suited to presentation on the stage is likely to secure for a reader the visualization, the impersonations, the illusion of actuality, similar to those experienced in the theater." A. H. Thorndike: *Tragedy.*
8. "The moment a dramatist gives up accidents and catastrophes, and takes 'slices of life' as his material, he finds himself committed to plays that have no endings." G. B. Shaw: *Preface to Brieux' Three Plays.*
9. "The truth is that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage and that the players are only players." Samuel Johnson: *Preface to Shakespeare.*
10. "Beginners confound movement — the coming and going of characters, the crossing and recrossing the stage, and so on, — with action; but action is the actual doing of something, and

dramatic action is the doing of something really significant." ARLO BATES: *Talks on Writing English.*

11. "Distinct from the Segregated Drama (a fine art for the few) and Vaudeville (a heterogeneous entertainment for the many) exists, potential, a third ideal: the ideal of the Drama of Democracy — the drama as a *fine art for the many.*" PERCY MACKAYE: *The Play House and the Play.*
12. "It has always been a matter of argument whether or no Acting is an art, and therefore whether the Actor is an Artist, or something quite different." E. G. CRAIG: *On the Art of the Theater.*
13. "Acting, for all its naturalness, must not be really natural; it must retain the conventions that art requires." C. H. CAFFIN: *The Appreciation of the Drama.*
14. "Though the objects themselves may be painful to see, we delight to view the most realistic representations of them in art." ARISTOTLE: *Poetics.*
15. "Absurdity is the one thing that does not matter on the stage, provided it is not psychological absurdity." G. B. SHAW: *Dramatic Opinions and Essays.*
16. "Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery." ARISTOTLE: *Poetics.*
17. "Unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening." G. B. SHAW: *Dramatic Opinions and Essays.*
18. Write out in the form of directions to the members of a college dramatic club any suggestions regarding acting which you may gather from the following speech in *Hamlet*, Act III, Sc. 2:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise; I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it. . . . Be not too tame, neither, but let your own discre-

tion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there have been players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of a Christian, pagan, nor man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men and not made them well, they imitated humanity so abominably. . . . And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the meantime, some necessary question of the play be then to be considered: that's villanous, and shows a most pitiful ambition in the fool that uses it."

REFERENCES

Archer, William. *Playmaking; a Manual of Craftsmanship.*
Aristotle. *On the Art of Poetry* (translated by Ingram Bywater).
Aristotle. *The Poetics* (translated by D. S. Margoliouth).
Aristotle. *Theory of Poetry and Fine Art* (translated by S. H. Butcher).
Baker, G. P. *The Technique of the Drama.*
Browne, V. D. *Secrets of Scene-Painting and Stage Effects.*
Burton, Richard. *The New American Drama.*
Caffin, C. H. *The Appreciation of the Drama.*
Craig, E. G. *On the Art of the Theater.*
Crashaw, W. H. *The Interpretation of Literature*, pp. 129–52.
Dukes, Ashley. *Modern Dramatists.*
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric*, pp. 267–73.
Fowler, N. C. *The Art of Story-Writing*, pp. 58–86.
Hale, E. E. *Dramatists of To-day.*
Hamilton, Clayton. *The Theory of the Theater.*
Hitchcock, A. M. *Rhetoric and the Study of Literature*, pp. 169–85.
Hennequin, Alfred. *The Art of Playwriting.*

Hunt, E. R. *The Play of To-day.*
Jones, H. A. *Foundations of a National Drama.*
Mackaye, Percy. *The Playhouse and the Play.*
Matthews, Brander. *A Study of the Drama.*
Moderwell, H. K. *The Theater of To-day.*
Palmer, John. *The Future of the Theater.*
Price, W. T. *The Technique of the Drama.*
Ruhl, Arthur. *Second Nights.*
Sheran, W. H. *A Handbook of Literary Criticism*, pp. 404–65.
Woodbridge, Elizabeth. *The Drama; its Law and Technique.*

9. TRANSLATION

1. *Definition.*

Translation means carrying over into a different language ideas which are already expressed in one language. The process is very much the same as that employed in transforming pictures into language, as in description, or ideas into language, as in exposition. The writer may translate a foreign language into his native tongue, his native tongue into a foreign language, or one foreign language into another.

2. *Kinds of translation.*

There are three kinds of translation: —

1. *Literal,* in which the translator gives, word for word, the equivalent meaning of the terms in the original. This process is really one of substitution.
2. *Literary,* in which the meaning of the original is closely adhered to, but is expressed in a style that is finished and that gives as much as possible the flavor of the original.
3. *Free,* in which the language of the original is not strictly followed, but in which the important ideas are given.

3. *Prerequisites for good translation.*

1. A thorough knowledge of English, including a wide vocabulary, a familiarity with idiom, ability to

apply with discrimination standards of usage, and skill in the selection of synonymous expressions.

2. A command of the foreign language used. This involves a knowledge of its resources, limitations, idioms, history, and individuality.
3. A thorough knowledge of the subject dealt with in the text to be translated. This is especially important in the case of scientific, philosophical, or technical work of any kind.
4. A sympathetic insight into the mind of the author, and the power of self-identification with him.
5. A sense of literary honor which will prevent the translator from giving to the text a wrong meaning or a misleading interpretation, even by implication. Personal bias has no place in accurate translation.
6. Skill, ease, taste, grace, and adaptability in the expression of ideas in English.

4. *Suggestions for translating.*

1. Remember that a knowledge of the grammar and the vocabulary of a foreign tongue is only the beginning of translation.
2. Be careful not to read your own ideas into the text, or to let your personal preferences influence you in your choice of a word that is not fair to your text.
3. Sometimes it will be necessary to expand a condensed expression in the text, because some languages are more economical of words than others. Avoid, however, the mistake of too free a rendering.
4. Do not introduce into your translation ideas that are not actually stated or implied in the text; and

avoid the opposite fault of omitting matter that is in the text.

5. Preserve whenever you can the rhetorical figures of the original.
6. Exercise always a careful discrimination between similar words, a judicious selection of terms, and clearness and precision in expression.

5. *Common faults in translating.*

1. Avoid the use of an abrupt, disconnected, jerky, choppy style. Remember that you cannot always represent an adjective by an adjective, a phrase by a phrase, or a clause by a clause. The character of the language may necessitate expansion or compression. Your translation should read like good English.
2. Avoid too long, intricate, involved, or clumsy sentences. Break these up. Remember that you are writing English, and that simplicity and clearness are desirable qualities. Your grammatical constructions should be such as are current.
3. Avoid the passive, the pronoun "one," and the use of pronouns with no antecedent expressed.
4. Avoid tautology, alliterative groups of words, and inharmonious sounds.
5. Avoid unnecessary wordiness, the illogical arrangement of words, or an inexact sequence of ideas.
6. Avoid solecisms, anachronisms in the use of words, and slang or colloquial words in the midst of a serious text.
7. Avoid a too literal translation of foreign idiomatic expressions, or a failure to recognize an expression as an idiom.

"A translator that would write with any force or

spirit of an original must never dwell on the words of his author. He ought to possess himself entirely and perfectly comprehend the genius and sense of his author, the nature of the subject and the terms of the art or subject treated of; and then he will express himself as justly, and with as much life, as if he wrote an original; whereas he who copies word for word loses all the spirit in the tedious transfusion." DRYDEN.

EXERCISES

NOTE: In all exercises in translation from classical or foreign languages, standard English should be demanded. The following exercises are suggested as supplementary: —

1. Translate a page from one foreign or classical language directly into another without first expressing the ideas in English. Try not to think about English words. After a week, turn both the original and your translation into English and compare the results. Try translating in this way Latin into German, Greek into French, French into German, Italian into Latin, etc.
2. Translate a chapter of the New Testament in French or German into modern English. Compare your translation with the Authorized and with the Revised Versions.
3. Make a list of foreign expressions for which it is difficult to find an exact equivalent.
4. Try to translate some of the modern French or German comic papers into English, and account for any difficulties that you have.
5. Write a letter in English and in two other languages, and note the differences that are demanded by the peculiarities of these languages.
6. Translate from a foreign language a stanza of poetry or a sonnet into (*a*) English prose, (*b*) English verse, (*c*) foreign prose. Compare the results.

REFERENCES

BATES, ARLO. *Talks on Writing English*, vol. I, pp. 269–84.
CARPENTER, G. R. *Rhetoric and English Composition*, pp. 269–74.
COOPER, F. T. *Craftsmanship in Writing*, pp. 243–68.

VI

CORRESPONDENCE

1. SOCIAL AND FRIENDLY LETTERS

1. Social notes are of two kinds,—formal and informal.

A formal note is written in the third person, and is expressed in set, conventional phraseology. Formal notes are used chiefly for invitations and replies to invitations.

Below are given several examples of the sort of social correspondence in which the phrasing is determined by convention. Invitations of this nature are often engraved; in which case, spaces are left for the insertion of the names of those invited.

42 Morgan Place

[*This is usually an engraved address.*]

Mrs. Edward Forbes Foster
requests the pleasure of
Miss Lexington's
company at dinner on
Wednesday, December the eighteenth
at seven o'clock

25 Valentine Avenue

Miss Lexington
accepts with pleasure
the invitation of
Mrs. Foster
for dinner on
Wednesday, December eighteenth

December eleventh

NOTE: In the above reply, it is permissible to use the phrases "to dinner," and "the kind invitation."

25 Valentine Avenue

Miss Lexington
regrets that a previous engagement
prevents her accepting
Mrs. Foster's
kind invitation to dinner
on Wednesday, December the eighteenth

December eleventh

NOTE: In the above form, it is permissible to say "prevents her from accepting" or "makes it impossible for her to accept."

2. Informal invitations are usually brief and friendly, with a personal flavor.

DEAR MISS FEATHERSTONE, —

My daughter and I would enjoy having you dine with us to-morrow evening at seven o'clock. May we not look forward to seeing you?

Sincerely yours,

MARION REEVES MORTON.

Tuesday.

Below are replies to the invitation printed above: —

DEAR MRS. MORTON, —

It will give me great pleasure to have dinner with you and Miss Helen to-morrow evening. I have some messages for you from our common friends in Rochester, where I have been visiting for the last two days. I am sure you will rejoice in the good news that I have to impart.

Sincerely yours,

ELEANOR FEATHERSTONE.

Tuesday.

DEAR MRS. MORTON, —

I am extremely sorry that I cannot have dinner with you and your daughter to-morrow evening. I have promised to go out to Forest Park for the week-end. Please convey my regrets to Miss Helen.

Sincerely yours,

ELEANOR FEATHERSTONE.

Tuesday.

3. Informal notes are appropriate to a large number of occasions. Since they must be adapted to the persons and the situations involved, it is impossible to give any definite directions for writing them. On page 315 are printed several which may serve as suggestions: —

James Russell Lowell to Nathaniel Hawthorne, introducing William Dean Howells

CAMBRIDGE, August 5, 1860.

MY DEAR HAWTHORNE: —

I have no masonic claim upon you except community of tobacco, and the young man who brings this does not smoke.

But he wants to look at you, which will do you no harm and him a great deal of good.

His name is Howells, and he is a fine young fellow, and has written several poems in the Atlantic, which of course you never read, because you don't do such things yourself, and are old enough to know better. . . . If my judgment is good for anything, this youth has more in him than any of our younger fellows in the way of rhyme.

Of course he can't hope to rival the *Consule Planco* men. Therefore, let him look at you and charge it

To yours always,

J. R. LOWELL.

George William Curtis to James Russell Lowell, who has just been appointed Minister to Spain.

ASHFIELD, July 9, 1877.

MY DEAR JAMES: —

I must not let you go without a word of love and farewell, although I have meant to write you a letter. I told Charles that on every ground, except that you go away, I am delighted that you are going. With me the case is very different. I happen to be just in the position where I can be of infinitely greater service to the good old cause, and to the administration that is meaning and trying to advance it, than I could possibly be abroad. Nothing has done this administration more good, nor rejoiced so many hearts as your appointment. You will be blown on to your castles in Spain by a whirlwind of benedictions.

Affectionately yours,

G. W. C.

4. A reply to a social letter should express the same degree of formality that is exhibited in the note to which it is an answer.

A note in the third person will be answered in the third person; an informal friendly letter will be answered in a somewhat free and easy manner.

5. When one is in doubt as to the degree of ease which he may permit himself in a social note, he does better to err on the side of formality than on the side of familiarity.

This point applies particularly to the matter of complimentary salutation and complimentary close. These forms, unless one is on a footing of friendship with his correspondent, should be kept simple and conventional.

6. Letters of any kind, and especially those of a social nature, should be free from omissions and abbreviations.

A letter like the following is as objectionable from the standpoint of politeness as it is from that of elegance: —

DEAR FRIEND, —

Y'rs rec'd to-day. Thanks for note of introduction inclosed. Will send or take same to Bradbury at once. Am sure this will be of service. No end grateful to you.

Y'rs resp.,

TOM PERROT.

If the above letter were more fully and politely expressed, it would be somewhat as follows: —

DEAR MR. GRANT, —

Your letter and the note which you inclosed arrived to-day. I thank you very much for both. The note of introduction I shall take or send at once to Mr. Bradbury, and I am sure that it will prove helpful. Please let me tell you again how grateful I am for your kindness.

Sincerely yours,

THOMAS M. PERROT.

7. In signing his name, the writer of a letter should never make use of prefixes, titles, or degrees.

It is, in general, very bad form to sign one's name with any title whatever. The following signatures are bad: —

(*a*) Very truly yours,
Rev. John M. Starrett.

(*b*) Sincerely yours,
Mrs. Alphonso Brown.

(*c*) Cordially yours,
Miss Furlong.

(*d*) Yours truly,
Milton R. Fielding, Ph.D.

When in writing to a stranger it is necessary to indicate how a reply should be addressed, one may give his title in the lower left-hand corner of a letter; otherwise one should use simply his own name, unadorned. The correct forms of the above signatures would be as follows: —

(*a*) Very truly yours,
John M. Starrett,
Pastor of the First Methodist Church.

(*b*) Sincerely yours,
Caroline Davis Brown.
(Mrs. Alphonso Brown.)

(*c*) Cordially yours,
Emmeline Furlong.

(*d*) Yours truly,
Milton R. Fielding.

8. The address of a friendly letter should contain few or no abbreviations (except those regularly allowed, such as Mr. and Mrs.).

The following form is not desirable: —

Rev. C. M. Hewett,
415 W. 45 St.,
C/o Jas. Mengs N. Y. Cy.

The following is better: —

The Reverend Charles M. Hewett,
415 West Forty-fifth Street,
New York City.

In care of Mr. James Mengs.

9. In closing a letter, one should be careful to see that grammatical constructions are kept harmonious.

There is likely to be difficulty with participial constructions unless they are scrupulously inspected; the following is bad:—

Hoping to receive your order, prompt delivery is guaranteed.

Here, *hoping* is a dangling participle: it has no logical relation to the subject *delivery*. The sentence should be altered to: —

Hoping to receive your order, we guarantee prompt delivery.

Below is another case of bad participial construction: —

Thanking you for your kindness,
Yours very truly,

Here the participle *thanking* has nothing to modify. The words *I am* should be inserted: —

Thanking you for your kindness, I am
Yours very truly,

CAUTION: Participial constructions have been so commonly and so badly used that it is safe for the fastidious writer to employ them but sparingly; there are other forms that are simpler and more dignified.

10. There are several small points, not elsewhere spoken of in these pages, which it is well to remember in writing social or semi-social letters: —

1. *Dear friend* as a salutation and *Your friend* as a complimentary close are not in good use.
2. The salutation *My dear Mrs. Hamilton* is more formal than *Dear Mrs. Hamilton.*
3. *Yours respectfully* is to be used but rarely; it is appropriate only when one desires to express respect for some one in a superior position, of whom he is asking a favor.
4. *Thanking you in advance* is not a desirable phrase.
5. *And oblige* has lost its force through indiscrimate use; it is not in good taste.
6. *Sincerely*, or *Very sincerely*, without the word *yours* is not in good use.

EXERCISES

1. Write an informal note of invitation.
2. Write an informal note accepting an invitation.
3. Write an informal note declining an invitation.
4. You have been spending the holidays at the home of one of your friends: write a note to your friend's mother, thanking her for her hospitality.
5. A friend of yours from another town has called at your rooms while you were out: write a note expressing regret at not seeing the caller.
6. Write a note to accompany a gift.
7. Write a note of thanks for a gift.
8. Write a letter introducing a friend of yours to another friend who lives in a distant city.
9. Write a note apologizing for and explaining a failure to keep an appointment.
10. An elderly woman, a friend of your family, is planning to spend a day or two in your college town: write her a note in which you offer your services in showing her about the city.
11. Write a note declining an invitation to a week-end house-party.
12. Write a note congratulating one of your college friends on winning a prize or succeeding in some notable undertaking.
13. Write a note congratulating a friend of yours on his return to college after a long illness.
14. You and a group of your companions are planning a loan exhibit of antiques for the benefit of some charitable institution: write to a friend of your mother's, asking for the use of a certain piece of furniture or bric-à-brac.
15. Write a note to accompany the article when it is returned.

2. COMMERCIAL CORRESPONDENCE

1. The chief difference between social and commercial correspondence lies in the fact that the latter demands greater exactness and stricter formality.

2. Business letters must show exactness in facts, clearness in statement, and order and method in arrangement. There should be no ambiguity, and effort should be made

to reduce to a minimum the possibility of misunderstanding.

3. It is therefore necessary in your answer to refer definitely to the date and subject of the letter to which you are replying.

4. Every letter should contain the following information in addition to the body of the letter: —

(1) Full address of writer.

(2) Date. Prefer March 4, 1913, to 3/4/13.

(3) Full name and address of addressee.

(4) Salutation suitable to the name of addressee.
E.g., My dear Sir (Madam), Dear Sir (Madam), Gentlemen, Dear Sirs.

(5) Complimentary close. Do not end abruptly, but, on the other hand, avoid such closes as those beginning with "Hoping," "Trusting," "I am," "We remain," and the conclusion, "and oblige." The close should correspond in tone to the salutation. The chief forms are: "Yours truly," "Yours respectfully," "Yours very truly," "Yours very respectfully," or "Truly yours." etc.

(6) A signature that is clear, distinct, and complete. A business signature should not change in form.

5. With regard to the mechanical aspects of a letter, the following points should be noted: —

(1) It should be perfectly legible, and neat in appearance.

(2) It must be correct in spelling and punctuation, and in the arrangement of address, salutation, paragraphs, and complimentary close. Attention should be paid to evenness in line endings and general spacing on the page. Avoid the necessity of erasures and corrections.

(3) A carbon copy should always be made for filing with the letter answered or as a reliable record of agreements and transactions. It is customary, in the correspondence in which the signature is the name of the firm, to place the initials of the stenographer and of the writer just below the lower left-hand corner of the typewritten letter, in this form: —

CVS/GP

6. With regard to style, the writer of a business letter should remember: —

(1) Short, clear sentences are better than long, involved ones. In dictation, avoid the habit of verbosity or tautology.

(2) The letter should be as brief as possible, without the omission of necessary words, and without curtness or crudity. Try to say exactly what you mean, and no more and no less.

(3) Coherence should be preserved by dealing completely with one topic at a time.

(4) By thinking beforehand, the necessity of postscripts should be avoided.

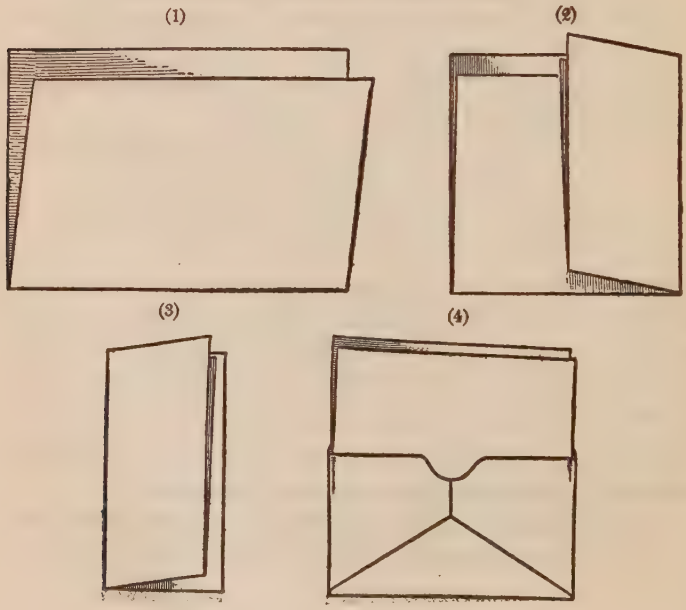
7. Promptness in replying and courtesy in the tone of the letter are essential in business letters. These two commercial virtues should be maintained, not only because they are profitable, but because they are an indication of the character of the writer.

8. The following conventions as to mechanical style in commercial correspondence should be observed: —

(1) Paper should be of note size, $5\frac{1}{2}$x8 inches, or letter size, 8x$10\frac{1}{2}$, or $8\frac{1}{2}$x11 inches.

(2) Note size should be folded twice, thus:—

(3) Letter size should be folded thus:—

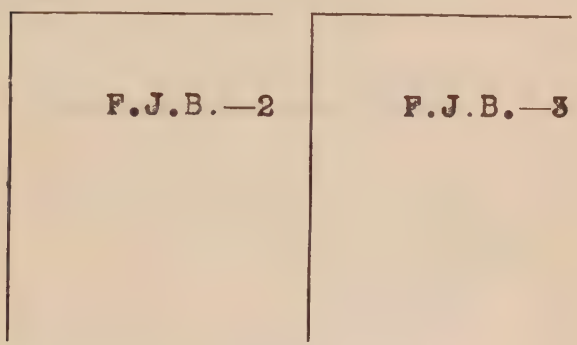


(4) Envelopes exactly containing the paper should be used.

(5) Black ink and black or indelible typewriter ribbon are preferable.

(6) Only one side of the page should be written on.

(7) If the letter covers more than one page, the initials of the addressee and the page number should be placed in the upper left-hand corner of each page:



(8) When circulars, bills, other letters, stamps, etc., are to be inclosed in the letter, it is usual to write the abbreviation "Incl." in the lower left-hand corner of the page in order to remind the person sealing the envelope that the letter is to be accompanied by other matter.

9. The envelope should bear the full name and address of the person or firm to whom the letter is to be sent. In the upper left-hand corner should be placed the name and address of the sender, in order to facilitate return should the addressee not to be found or the address be incorrect or insufficient. Either of the forms given on page 324 is correct.

Columbia University
in the City of New York
SCHOOL OF JOURNALISM

The Outlook
287 Fourth Avenue
New York City

SUPERSCRIPTION WITHOUT PUNCTUATION

J. C. Jones,
576 East 73 Street,
New York City.

Mrs. J. C. Jones,
King Edward Hotel,
Yonge Street,
Toronto,
Ont.

SUPERSCRIPTION WITH PUNCTUATION

The examples of commercial correspondence on the following pages illustrate present usage with regard to the general arrangement, introduction, and conclusion of business letters.

OMEGA COLLEGE,
BROOKLYN, NEW YORK,
23 March, 1913.

THE CONTINENTAL BOOKSTORE,
270 Fifth Avenue,
New York City.

GENTLEMEN: —

Please send me by mail one copy of Strindberg's "Confessions of a Fool," and three copies of Brereton's "Studies in Foreign Education," and charge these volumes to my account.

Very truly yours,
FREDERICK J. BRENNER.

THE CONTINENTAL BOOKSTORE,
270 FIFTH AVENUE,
NEW YORK CITY.

24 March, 1913.

PROFESSOR FREDERICK J. BRENNER,
Omega College,
Brooklyn, New York.

DEAR SIR: —

Referring to your order of the 23d inst., we regret to have to report that, so far as we can learn, copies of Brereton's "Studies in Foreign Education" and Strindberg's "Confessions of a Fool" are not to be had on the American market. We have ordered from London and expect to have the volumes within three weeks.

Very truly yours,
THE CONTINENTAL BOOKSTORE.
G. R.

The Continental Bookstore,
270 Fifth Avenue,
New York City.

17 April, 1913.

Professor Frederick J. Brenner,
Omega College,
Brooklyn, New York.

Dear Sir: —

We are in receipt of your favor of the 16th inst. relating to our charge of $2.40 for a copy of Strindberg's "Confessions of a Fool." On London books imported there is a U. S. Customs duty of 25%, and, in addition, Customs House fees and other considerable expenses connected with the importing. The charge made by American importers is at the rate of 40¢ to the shilling.

There is no duty on imported books printed wholly in any language other than English.

Very truly yours,
The Continental Bookstore.
G. R.

REFERENCES

Altmaier, C. L. *Commercial Correspondence and Postal Information.*
Bates, Arlo. *Talks on Writing English,* vol. II, pp. 228–36.
Belding, A. G. *Commercial Correspondence.*
Carnell, J. R., *and* Hoit, B. S. *Modern Letter-Writing.*
Carpenter, G. R. *Model English Prose,* pp. 6–10.
Colson, Elizabeth, *and* Chittenden, A. G. *Children's Letters.*
Cody, Sherwin. *Success in Letter-writing, Business and Social.*
Crissey, Forrest. *Handbook of Modern Business Correspondence.*
Davidson, J. W. *The Correspondent.*
Dwyer, I. E. *The Business Letter.*
Dye, Charity. *Letters and Letter-Writing.*
Fowler, N. C., Jr. *The Art of Letter-Writing.*
Fuess, C. M., Editor. *Selected English Letters.*
Gardiner, Kittredge, *and* Arnold. *Manual of Composition and Rhetoric,* pp. 401–20.

GAVIT, H. E. *The Etiquette of Correspondence.*
HAMMOND, H. W. *Style-Book of Business English.*
HANSON, C. L. *English Composition,* pp. 64–86.
HERRICK *and* DAMON. *New Composition and Rhetoric for Schools,* pp. 200–19.
HILL, A. S. *Beginnings of Rhetoric and Composition,* pp. 35–43.
LOCKWOOD, L. E., *and* KELLEY, A. R. *Letters that Live.*
LOCKWOOD, S. E. H. *Lessons in English,* pp. 257–78.
ROUSTAN, M. *La lettre et le discours* (*La composition française*).
SORELLE, R. P. *Office Training for Stenographers,* pp. 7–16; 31–40.
STEBBINS, C. M. *A Progressive Course in English,* pp. 377–82.
THOMAS *and* HOWE. *Composition and Rhetoric,* pp. 202–38.
WOOLLEY, E. C. *Handbook of Composition,* pp. 126–42.

APPENDIX

A WORKING LIBRARY OF BOOKS ON COMPOSITION

The following list of books contains in alphabetical order those books which have been referred to in the treatment of special topics, except the *Short Story* and *Drama*. Place and date of publication are given only in this list.

ABBOTT, E. A. *How to Write Clearly.* Boston, 1907.

ADAMS JOHN. *Exposition and Illustration in Teaching.* New York, 1910.

AIKIN, W. A. *The Voice: An Introduction to Practical Phonology.* New York, 1910.

ALBRIGHT, E. M. *Descriptive Writing.* New York, 1911.

ALTMAIER, C. L. *Commercial Correspondence and Postal Information.* New York, 1905.

ASHMUN, MARGARET. *Modern Short Stories.* New York, 1914.

ASHMUN, MARGARET. *Prose Literature for Secondary Schools, with Some Suggestions for Correlation with Composition.* Boston, *c.* 1910.

BAKER, F. T., *and* ABBOTT, H. V. *English Composition,* New York, 1908.

BALDWIN, C. S. *A College Manual of Rhetoric.* New York, 1909.

BALDWIN, C. S. *Composition Oral and Written.* New York, *c.* 1909.

BALDWIN, C. S. *How to Write; a Handbook based on the English Bible.* New York, 1906.

BALDWIN, C. S. *Specimens of Prose Description.* New York, 1895.

BALDWIN, C. S. *The Expository Paragraph and Sentence.* New York, 1901.

BALDWIN, C. S. *Writing and Speaking; A Textbook of Rhetoric.* New York, 1910.

BATES, ARLO. *Talks on Writing English.* Boston, 1896–1901, 2 vols.

BELDING, A. G. *Commercial Correspondence.* New York, *c.* 1905.

BELL, R. H. *The Changing Values of English Speech.* New York, 1909.

BENNETT, ARNOLD. *Literary Taste and How to Form It.* New York, n.d.

BERKELEY, F. C. *A College Course in Writing from Models.* New York, 1910.

Bray, J. W. *A History of English Critical Terms.* Boston, 1898.
Brewster, W. T. *English Composition and Style.* New York, 1912.
Brewster, W. T. *Specimens of Narration.* New York, 1895.
Brewster, W. T. *Studies in Structure and Style.* New York, 1896.
Brewster, W. T. *Representative Essays on the Theory of Style.* New York, 1905.
Brewster, W. T. *Writing English Prose.* New York, 1913.
Brown, R. W., *and* Barnes, N. W. *The Art of Writing English; A Book for College Classes.* New York, 1913.
Butler, G. P. *School English.* New York, 1894.
Canby, H. S., *and others. English Composition in Theory and Practice.* New York, 1913.
Carnell, J. R., *and* Hoit, B. S. *Modern Letter-Writing.* Albany, *c.* 1903.
Carpenter, G. R. *Elements of Rhetoric and Composition; Second High School Course.* New York, 1900.
Carpenter, G. R. *Model English Prose.* New York, 1905.
Carpenter, G. R. *Rhetoric and English Composition.* New York, 1906.
Cody, Sherwin. *The Art of Writing and Speaking the English Language.* New York, 1903–05, 6 vols.
Cody, Sherwin. *Success in Letter-Writing, Business and Social.* Chicago, 1906.
Cook, A. S. *The Bible and English Prose Style.* Boston, 1892.
Cooper, F. T. *The Craftsmanship of Writing.* New York, 1911.
Cooper, Lane. *Theories of Style; with Especial Reference to Prose Composition.* New York, 1912.
Clark, J. S. *A Practical Rhetoric.* New York, 1886.
Crashaw, W. H. *The Interpretation of Literature.* New York, 1896.
Crissey, Forrest. *Handbook of Modern Business Correspondence.* Chicago, 1908.
Davidson, J. W. *The Correspondent.* New York, 1886.
Donnelly, F. P. *Imitation and Analysis; English Exercises based on Irving's Sketch Book.* Boston, 1902.
Duncan, C. S., Beck, E. L., *and* Graves, W. L. *Prose Specimens for Use with Classes in English Composition.* Boston, 1913.
Dwyer, I. E. *The Business Letter.* Boston, 1914.
Dye, Charity. *Letters and Letter-Writing.* Indianapolis, *c.* 1903.
Earle, John. *English Prose; its Elements, History, and Usage.* London, 1890.
Earle, S. C. *The Theory and Practice of Technical Writing.* New York, 1911.
Emerson, O. F. *History of the English Language.* New York, 1895.
Esenwein, J. B. *How to Attract and Hold an Audience.* New York, 1902.

ESPENSHADE, A. H. *The Essentials of Composition and Rhetoric.* Boston, 1904.
EVERTS, K. J. *The Speaking Voice.* New York, *c.* 1908.
FANSLER, H. E., *and* FANSLER, D. S. *Exercises in English Form and Diction.* Chicago, *c.* 1909.
FORBES, A. H. *Essays and How to Write Them.* London, 1910.
FOSTER, W. T. *Argumentation and Debating.* Boston, 1908.
FOSTER, W. T. *Essentials of Exposition and Argument.* Boston, 1911.
FOWLER, N. C. *The Art of Letter-Writing.* New York, 1913.
FUESS, C. M. *Selected English Letters.* Boston, 1914.
FULTON, EDWARD. *English Prose Composition.* New York, 1911.
FULTON, M. G. *Expository Writing; Materials for a College Course in Exposition by Analysis and Imitation.* New York, 1912.
GASKELL, G. A. *How to Write for the Press.* New York, 1884.
GARDINER, J. H., KITTREDGE, G. L., *and* ARNOLD, S. L. *Manual of Composition and Rhetoric.* Boston, 1907.
GAVIT, H. E. *The Etiquette of Correspondence.* New York, 1911.
GAYLEY, C. M., *and* SCOTT, F. N. *An Introduction to the Methods and Materials of Literary Criticism.* New York, 1901.
GENUNG, J. F. *Handbook of Rhetorical Analysis.* Boston, 1891.
GENUNG, J. F. *The Practical Elements of Rhetoric.* Boston, 1893.
GENUNG, J. F. *The Working Principles of Rhetoric.* Boston, 1901.
GREENOUGH, J. B. *Words and Their Ways in English Speech.* New York, 1912.
GROSE, H. B. *Specimens of English Composition for Use in College Classes in Rhetoric.* Chicago, 1909.
HAMMOND, H. W. *Style-Book of Business English.* New York, 1913 (5th ed.).
HANSON, C. L. *English Composition.* Boston, 1908.
HERRICK, ROBERT, *and* DAMON, L. T. *New Composition and Rhetoric for Schools.* Chicago, 1911.
HIGGINSON, T. W. *Hints on Writing and Speech-Making.* Boston, 1889.
HILL, A. S. *Beginnings of Rhetoric and Composition.* New York, 1902.
HILL, A. S. *Our English.* New York, 1889.
HILL, A. S. *The Principles of Rhetoric.* New York, 1895.
HINSDALE, B. A. *Teaching the Language Arts.* New York, 1909.
HITCHCOCK, A. M. *Enlarged Practice-Book in English Composition.* New York, 1910.
HITCHCOCK, A. M. *Rhetoric and the Study of Literature.* New York, 1913.
HITCHCOCK, A. M. *Theme-Book in English Composition.* New York, 1910.
HYSLOP, J. H. *Logic and Argument.* New York, 1900.
JELLIFFE, R. A. *Handbook of Exposition.* New York, 1914.

JONES, D. D. *The Technique of Speech.* New York. 1909.
JORDAN, M. A. *Correct Writing and Speaking.* New York, 1906.
KETCHAM, V. A. *The Theory and Practice of Argumentation and Debate.* New York, 1914.
KIMBALL, L. G. *The Structure of the English Sentence.* New York, 1900.
KITTREDGE, G. L., *and* FARLEY, F. E. *An Advanced English Grammar.* Boston, 1913.
KNOWLES, F. L. *Practical Hints for Young Writers.* Boston, 1897.
KRAPP, G. P. *Modern English, its Growth and Present Use.* New York, 1909.
LAMONT, HAMMOND. *Specimens of Exposition.* New York, 1896.
LEWES, G. H. *The Principles of Success in Literature.* Boston, 1891.
LEWIS, E. H. *Business English.* Chicago, 1911.
LEWIS, E. H. *Specimens of the Forms of Discourse.* New York, 1900.
LINN, J. W. *The Essentials of English Composition.* New York, 1912.
LINN, J. W. *Illustrative Examples of English Composition.* New York, 1913.
LOCKWOOD, S. E. H. *Lessons in English.* Boston, 1889.
MATTHEWS, BRANDER. *Parts of Speech.* New York, 1910.
MCCOOL, T. H. *Twentieth Century Business Letters and Forms.* Philadelphia, *c.* 1912.
MILES, E. H. *Essays in the Making.* London, 1906.
MITCHELL, T. C., *and* CARPENTER, G. R. *Exposition in Classroom Practice.* New York, 1907.
NASON, A. H. *Short Themes; A Freshman Manual for the First Semester.* New York University, 1910.
NASON, A. H. *Talks on Theme-Writing and Kindred Topics.* New York, 1909.
NEAL, R. W. *Thought-Building in Composition.* New York, 1912.
NESFIELD, J. C. *Errors in English Composition.* London, 1911.
NESFIELD, J. C. *Manual of English Grammar and Composition.* London, 1911.
NESFIELD, J. C. *Senior Course of English Composition.* London, 1910.
NEVINS, A. G. *The Blue Pencil and How to Avoid It.* New York, 1890.
NEWCOMER, A. G. *A Practical Course in English Composition.* Boston, 1898.
NEWCOMER, A. G., *and* SEWARD, S. S. *Rhetoric in Practice.* New York, 1908.
NICHOL, JOHN. *English Composition.* London, 1912.
NICHOL, JOHN, *and* MCCORMICK, W. S. *Questions and Exercises on English Composition.* London, 1890.
NOYES, E. C. *Basic Principles in Oral English.* Boston, n.d.
NUTTER, C. R., HERSEY, F. W. C., *and* GREENOUGH, C. N. *Specimens of Prose Composition.* Boston, 1907.

O'Brien, S. R. *English for Foreigners.* 2 vols. Boston, 1909.
Pearson, H. G. *The Principles of Composition.* Boston, 1898.
Percival, Milton, *and* Jelliffe, R. A. *Specimens of Exposition and Argument.* New York, 1910.
Perry, F. M. *An Introductory Course in Exposition.* New York, 1908.
Phelps, Austin, *and* Frink, H. A. *Rhetoric; Its Theory and Practice.* New York, 1895.
Raleigh, Walter. *Style.* London, 1913.
Rankin, T. E., *and* Brumm, J. R. *Materials for the Study of Rhetoric and Composition in the University of Michigan.* Ann Arbor, n.d.
Rickard, T. A. *A Guide to Technical Writing.* San Francisco, 1910.
Roe, F. W., *and* Elliott, G. R. *English Prose; A Series of Related Essays.* New York, 1913.
Roustand, M. *La Composition française.* Paris, n.d. (1. *La description et le portrait.* 2. *La narration.* 3. *Le dialogue.* 4. *La lettre et le discours.* 5. *La dissertation littéraire.* 6. *La dissertation morale.*)
Saintsbury, G. E. B. *A History of Criticism and Literary Taste in Europe.* New York, 1905.
Saintsbury, G. E. B. *A History of English Prose Rhythm.* London, 1912.
Scott, F. N. *Essays on Style, Rhetoric, and Language.* Boston, 1893.
Scott, F. N., *and* Denney, J. V. *Aphorisms for Teachers of English Composition, and the Class Hour in English Composition.* Boston, 1905.
Scott, F. N., *and* Denney, J. V. *Paragraph-Writing; A Rhetoric for Colleges.* Boston, 1909.
Seward, S. S. *Note-Taking.* Boston, 1910.
Shaw, E. R. *English Composition by Practice.* New York, 1892.
Sheffield, A. D. *Grammar and Thinking.* New York, 1912.
Sheran, W. H. *A Handbook of Literary Criticism.* New York, 1905.
Skeat, W. W. *English Dialects from the Eighth Century to the Present Day.* Cambridge, 1912.
Smith, L. P. *The English Language.* London, 1912.
SoRelle, R. P. *Office Training for Stenographers.* New York, *c.* 1911.
Spencer, Herbert. *Philosophy of Style.* New York, 1895.
Stebbins, C. M. *A Progressive Course in English for Secondary Schools.* Boston, *c.* 1909.
Steeves, H. R., *and* Ristine, F. H. *Representative Essays in Modern Thought.* New York, 1913.
Strang, H. I. *Exercises in English; Revised with Additions by G. R. Carpenter.* Boston, 1903.
Swinton, William. *A School Manual of English Composition.* New York, 1878.

Swinton, William. *School Composition.* New York, 1905.
Sykes, F. H. *Elementary English Composition.* Toronto, 1900.
Taylor, Isaac. *Words and Places.* New York, n.d. (Everyman's Library.)
Taylor, J. R. *Composition in Narration.* New York, 1910.
Thomas, C. S., *and* Howe, W. D. *Composition and Rhetoric.* New York, 1908.
Thomas, Helen. *A Study of the Paragraph.* New York, 1912.
Thorndike, A. H. *The Elements of Rhetoric and Composition.* New York, 1905.
Waddy, Virginia. *Elements of Rhetoric and Composition.* New York, 1889.
Ward, C. C. *Oral Composition.* New York, 1914.
Webster, W. F. *Elements of English Grammar.* Boston, 1904.
Webster, W. F. *English: Composition and Literature.* Boston, 1902.
Webster, W. F. *English for Secondary Schools.* Boston, 1912.
Welsh, A. H. *English Composition.* New York, 1898.
Wendell, Barrett. *English Composition.* New York, 1912.
Williams, R. O. *Some Questions of Good English.* New York, 1897.
Williams, William. *Composition and Rhetoric by Practice.* Boston, 1903.
Winchester, C. T. *Some Principles of Literary Criticism.* New York, 1903.
Wisconsin, University of. *Requirements for Admission to the Freshman English Course.* Madison, Wis., 1913.
Woolley, E. C. *Exercises in English.* Boston, 1911.
Woolley, E. C. *Handbook of Composition.* Boston, 1909.
Woolley, E. C. *The Mechanics of Writing.* Boston, 1909.
Worsfold, W. B. *The Principles of Criticism.* London, 1897.
Young, F. C., (Berkeley), *and* Young, Karl. *Freshman English.* New York, 1914.

INDEX

NOTE: *Words and expressions frequently misused are printed in italics.*

Abbreviations, 3, 35–37, 122; list of, 36–37; in letters, 316.
Absolute phrases, 10.
Action, unity of, in drama, 297.
Address, direct, 9.
Addressing letters, 317.
Adjectives, 51; series, 10; proper, 31.
Adverbs, 51.
Affect, 167.
Affectation, 150, 276.
Ages, 39.
Aggravate, 167.
Agreement, grammatical, 71–72; exercise, 72.
Allegorical story, 270–86.
Allegory, 158.
Alliteration, 152, 236.
All the farther, 168.
Allusions, 149.
Alright, 45.
Also, semicolon with, 6.
Alterations in manuscript, 23, 200.
American short story, 282–83.
Analysis, of words, 136–37; in definition, 253.
Analytical, outline, 194–97; story, 270.
And, 10, 168.
And oblige, 318.
And which, 168.
Antecedent, 51.
Apostrophe, 18, 43–45.
Apposition, 8, 50.
Argumentation, 254–60; purpose, 254; material, 255; scope, 255–56; inductive, 256; deductive, 256–57; evidence and proof, 257; fallacies, 257–58; brief, 258; suggestions, 259; references, 259–60.
Arrangement of manuscript, 199–201.
Article with noun, 88.
As, 168.
As well as, 52.
Aught, 168.
Autobiographies, reading list, 266–67.
Autobiography, 261.

Balance, 168.
Beg, 169.
Between, 169.
Bibliography, 221–23, 261.
Biographee, 261.
Biographer, 261.
Biographies, reading list, 265–66.
Biography, 260–67; purposes, 260–61; terms used, 261; materials, 261; methods, 262–64; style, 264–65; list of biographies, 265–66; collected biographies, 266; autobiographies, 266–67.
Blanks, 150.
Blame on, 169.
Boughten, 169.
Brackets, 24.
Brief, the, 258.
Business letters, 319.
But, 169.

Can and *may*, 169.
Canceling in manuscript, 23, 200.
Can't seem, 169.
Capitals, 30–33.
Case, 49–51.
Caused by, 169.
Century Dictionary and Cyclopedia, 125.
Cf. 220.
Change of point of view, 68.
Character in short story, 280–82.
Claim, 170.
Clause, punctuation of, 10; tense in, 55; elliptical, 83.

Clerk, 170.
Climax, in story, 279; in drama, 298.
Close of sentence, 92.
Collective nouns, 53.
Colon, 4–5.
Comma, 8–16; with *and*, 10; cautions, 15–16.
Commercial correspondence, 319.
Common errors, 167–84.
Comparisons, 89.
Complected, 170.
Compound sentence, 75–77.
Conclusion, of sentences, 92; in drama, 299; of letters, 317–20.
Concurrence of like sounds, 152.
Conjunctions, 52.
Connection, 90.
Consonants, 116.
Construction, shift of, 68–69; exercise, 69–71; of short story, 279–80.
Content and form, 145–47.
Contractions, 18.
Contrast in definition, 253.
Conventions of drama, 296.
Coördination, 75–76.
Corrections, 200, 202–03.
Correspondence, 312–27; social and friendly letters, 312; exercises, 319; commercial letters, 319; folding, 322; addresses, 323; references, 326.
Could of, 170.
Cp., 220.
Criticism, of description, 236–37; of exposition, 246; and references, 247–48.
Crowding manuscript, 200.
Cunning, 170.

Dangerous, 170.
Dangling modifiers, 82–84; exercise, 84–85.
Dash, 16–18.
Dates, 37.
Decimate, 170.
Deductive reasoning, 256.
Definition, 251–53; logical, 252–53; exercises, 253; synthesis, 253; analysis, 253; contrast, 253; exercises, 253–54.
Demean, 170.
Demonstrative adjectives, 86.
Dénouement in drama, 299.
Dependent clause, 10.
Dépôt, 171.
Description, 224–41; definition, 224; relation to other forms of expression, 224–26; and painting, 225–26; fundamental factors, 226–27; methods of, 227–28; points of view, 228–30; material for, 230–32; terms in, 232–33; of individuals, 233–34; descriptive words, language, 235–36; criticism of, 236–37; exercises, 237–39; theme subjects, 239–40; references, 240–41.
Detective stories, 289.
Determination. *See Shall* and *will*, 58, 59.
Diacritical marks, 122, 164–65.
Dialect, story, 270; in short story, 277; stories, list of, 287–88.
Dialogue, paragraphing of, 100; in short story, 276.
Diction, 167–88.
Dictionaries, use of, 121–23; exercise, 123–25; English, 125–26; foreign, 126–27; obsolete and provincial words, 126; slang, 126.
Didactic story, 270, 286.
Die with, 171.
Differ with, 171.
Different, 171.
Direct quotation, 19.
Division of words, 39.
Division of theme, 193–99.
Domestic life, list of stories on, 285–86.
Dominant impression, 232.
Don't, 171.
Double negative, 152.
Drama, 294, 307; and description, 225; individual in, 234–35; definition, 294; types, 295; conventions, 296; factors, 297; unities, 297; plot structure, 298; how to study, 299; how to read, 301; exercises, 302; reading list, 303; topics for discussion, 305; references, 307.

Dramatic interest in short story, 269, 284.
Due to, 171.

Each other, 171.
Editorial we, 150.
Effect. See Affect.
Either and *neither*, 171.
Elliptical clause, 83.
Else, 44.
Emphasis, 92–94; by italics, 34; by repetition, 93; exercise, 94–95; in exposition, 244.
English short story, 282.
Enthuse, 172.
Envelopes, addresses on, 323–24.
Erasures in manuscript, 23.
Etc., 35.
Et seq., 220.
Euphony, 152–53.
Evidence, 257.
Excessive coördination, 77.
Exclamation point, 4.
Exercises —
Definition, 253.
Description, 237–40.
Dictionary, use of, 123.
Drama, 302–07.
Exposition, 249–51.
Figures of speech, 161.
Language, 188.
Letter-writing, 319.
Miscellaneous errors, 102.
Narration, 289–92.
Punctuation, 7, 14, 21, 22, 25.
Sequence of tenses, 57.
Sentence structure, 69, 72, 74, 77, 80, 81, 84, 89, 91, 94, 95, 97.
Shall and *will*, 61.
Style, 153.
Synonyms, 131.
Syntax, 53.
Tenses, 57.
Translation, 311.
Voice, 62.
Word analysis, 136.
Words, 129.
Expect, 172.
Expectation ("simple futurity"), 58.
Exposition, 241–51; and description, 224; definition of, 241; purposes, 241–42; uses, 242; preparation for, 242–43; method, 243–44; emphasis in, 244; transition, 244–45; illustration, 245; criticism, 246; references, 246–48; reading list, 248–49; exercises, 249–51.
Extended quotation, 217; quotation marks with, 19.

f., 220.
Fable, 159.
Factor, 172.
Fallacies, 257–58.
Fanciful stories, 289.
Farther. See All the farther.
Fennell's, Standard Dictionary of Anglicized Words and Phrases, 126.
Fetch, 172.
Fewer. See Less.
Figures. *See* Numbers.
Figures of language, 236.
Figures of speech, 157–61; exercise, 161–64; references, 164.
Firstly, 172.
Fix, 172.
Folding letters, 322.
Folks, 172.
Footnotes and references, 219–21.
Foreign phrases, 142–44.
Foreign words, 140–41.
Form and content, 145–47.
Formality in letters, 316.
For to, 173.
Free translation, 308.
French short story, 282.
Friendly letters, 312.
Fundamental image, 232.
Funny, 172.

Geographical names, punctuation of, 9.
German short story, 283.
Gerund, 44.
Gerund phrase, dangling, 82.
Gesture, 111.
Gesture, 173.
Got, 173.
Gotten, 173.
Grammar, 49 *et seq.*

Grammatical agreement, 49–53.
Grotesque stories, list of, 285.
Guess, 173.

Hackneyed expressions, 185.
Hackneyed quotations, 186.
Hang and *hung*, 174.
Hardly and *scarcely*, 173.
Headings, 197–98.
Healthy and *healthful*, 173.
Help but, 174.
Highflown language, 150.
Historical present, 57.
Homonyms, 129.
Horrible stories, list of, 285.
Hours of the day, 38.
House numbers, 37.
Human interest story, 270, 286–87.
Humorous stories, 288.
Humorous surprise story, 270.
Hyphen, 24–25; *see also* Syllabification.

I, 150.
Idiomatic prepositions, 138–39.
Idyllic stories, 289.
If, 174.
Ill, 174.
Illogical coördination, 77.
Illustration, 245.
Illy, 174.
In and *into*, 174.
In back of, 174.
Incoherence, 67–68, 96.
Incomplete comparisons, 89.
Indefinite *you* and *they*, 150.
Indention, 98, 100.
Indirect question, 3.
Indirect quotation, 217.
Inductive reasoning, 256.
Infinitive, subject of, 50; split, 79–80.
Initials, 150.
Ink, 199.
Insertions, in manuscript, 215.
Inside of, 174.
Interjection, 115.
Interpolations, 215.
Interrogation point, 3.
Intervening words, 52, 79.
Intransitive verb, complement of, 49.
Introduction to short story, 273–74; paragraphing dialogue, 100.
Invitations, 312.
Invite, 174.
Irregular verbs, 63–67.
Italian short story, 283.
Italics, 33–35, 93–94; for emphasis, 216.

Kindly, 175.
Kind of, 175.

Language, 111 *et seq.*; figurative (*see* Figures of Speech); functions of, 111; as communication, 111–12, 113–14; study of, 111–19; methods of studying, 112–13; speaking a, 115–17; study of, references, 127; exercises, 129–31, 188; Latin roots, 133–34; prefixes, 134–35; suffixes, 135–36; references, 139–40.
Latin roots, 133–34.
Latter, 175.
Lay. *See Lie*.
Leave and *let*, 175.
Lecture notes, 210–13.
Legibility, 200.
Less and *fewer*, 175.
Letter-writing, 312–27.
Liable, 175.
Liberal translation, 308.
Lie and *lay*, 176.
Like, 176.
Likely, 176.
Literary ornament, 159–61.
Literary translation, 308.
Local color, 232; in story, 270, 287–89; in short story, 275.
Locate, 176.
Loc. cit., 221.
Logical agreement, 71.
Logical definition, 252–53.

Manuscript, preparation of, 199–201; margins in, 200; references, 202.
May. *See Can*.
Mean, 177.
Melody, 236.
Metaphor, 158.

Mind, 177.
Misplaced modifiers, 78.
Mispronounced words, 165–67.
Mispronunciation, causes of, 117–18; correction of, 118–19; words mispronounced, 165–67.
Misspelled words, 46–48.
Mixed figures of speech, 160.
Modifiers, 78–80; exercise, 80; dangling, 82–84.
Money, representation of, 38.
Monosyllables, 39.
Moral stories, list of, 286.
Most, 177.
Murray's New English Dictionary, 126.
Mutual, 177.
Mysterious stories, list of, 285.

Names in narrative, 280.
Narration, 267–94; and description, 224; definition, 267; relation to description, 267; relation to exposition, 268; relation to the drama, 268; forms of, 268; with plot, 268; materials of, 268–69; interest in, 269; purpose of, 269; study of short story, 269–82; reading lists, 282–89; exercises, 289–92; references, 292–94.
Near-by, 177.
Negative, double, 152.
Neither, 177.
Nice, 177.
None, 178.
Non-fiction reading list, 248–49.
Non-restrictive phrases, 12–14.
Nor, 10, 52. *See Neither.*
No sooner, 178.
Notebooks, 209.
Note-taking, 208–14.
Notes, for writing, 213–14; references, 214.
Novelty, striving for, 149.
Number, agreement of, 51.
Numbers, representation of, 37–39.

O, 178.
Of, 178.
Of a. See Kind of.
Omissions, 87–89; exercise, 89; from quotations, 216.
One, any one, anybody, somebody, and *a person*, 178.
Only, 78.
Onomatopœia, 236.
Onto, 178.
op. cit., 220–21.
Or, 10, 52.
Ornament, literary, 157–64.
Ought, 179.
Outlines, 193–99.
Out loud, 179.

Page references, 37.
Paging manuscript, 200.
Painting and description, 225–26.
Paragraphs, 98–101; references, 101.
Parallelism, 72–74; exercise, 74–75.
Parentheses, 8, 23–24.
Participial conclusion, in letters, 318.
Participle, dangling, 82.
Parts of composition, 193–99.
Parts of speech, 114–15.
Party, 179.
Passive voice, 61–62, 69.
Past tense, 55.
Pathetic fallacy, 232–33.
Per, 179.
Per cent, 179.
Period, 2–3.
Personality and style, 147–48.
Phrases, foreign, 142–44.
Place, 179.
Place, unity of, in drama, 298.
Placing of modifiers, 78–80.
Plagiarism, 217.
Planning on, 179.
Plays, 294 *et seq.*; reading list, 303–04.
Pleonasm, 119.
Plot, in drama, 298; in short story, 278–79.
Plurals, 40–43; foreign, 41.
Poetry, quoting, 218.
Points of view, in description, 228–30; in short story, 271–72.
Possessives, 43–45, 50.
Possessive pronouns, no apostrophe with, 18.

Précis, 194.
Predicate, agreement, 51–53.
Predicate substantive, 49.
Prefixes, 134–35.
Prepositions, object of, 49; idiomatic use of, 138–39.
Present, historical, 57.
Preventative, 179.
Pronoun, 51, 150; reference of, 85–86; omission, 88.
Pronunciation, 116–17.
Proof, 257.
Proper nouns, 30–31.
Proven, 179.
Proverbs, hackneyed, 186.
Providing, 179.
Psychological stories, 288–89.
Punctuation, 1–25; exercises, 7–8, 14–15, 21–23, 25–29; references, 29–30.

Question mark, 3.
Questions, *shall* and *will* in, 59.
Quite, 179–80.
Quotation, 11, 215–18; marks, 19–21, 215; sources, 216; wrong use of, 217–18; poetry, 218.

Raise, 180.
Reading a play, 301.
Reading lists, non-fiction, 248–49; biographies, 265–66; collected biographies, 266; autobiographies, 266–67; plays, 303–04.
Real, 180.
Recommend, 180.
Redundance, 150–52.
Reference, 85–87.
References, and footnotes, 219–21; drama, 307; translation, 311; on correspondence, 326.
Refutation, 257.
Relative clauses, punctuation of, 11–15.
Remember of, 181.
Remote reference of pronoun, 86.
Repetition, 93, 119, 129, 150–52.
Restrictive phrases, 11–12, 13–14.
Rig, 181.
Romantic story, 270.
Russian short story, 283.

Said, substitutes for, 277–78.
Same, 181.
Scandinavian short story, 283.
Scarcely. *See Hardly*.
Seldom and *rarely*, 181.
Semicolon, 5–7.
Sentences, structure of, 67 *et seq.*; long, 68; rambling, 68; stringy, 68; shift of construction, 68–69; exercise, 69–71; loose, 75–76, 95–97; bad construction, exercise, 81–82; periodic, 93, 95–97; periodic and loose, exercise, 97; periodic and loose, references, 97–98; structure, exercises, 102–10.
Sentimental stories, 289.
Sequence of tenses, 55–57.
Setting in short story, 274–76.
Shall and *will*, 58–60; exercise, 61.
Shift of construction, 57, 68; tense in narrative, 55.
Short story, length, 269; concentration, 269; types of, 269–70; classification, 269–70; title, 270–71; person, 271–72; method, 272–73; introduction, 273–74; setting, 274–75; local color, 275; dialogue, 276; dialect, 277; substitutes for *said*, 277–78; plot, 278–79; construction, 279–80; character, 280; *reading lists*, by countries, French, 282; English, 282; American, 282–83; German, 283; Russian, 283; Scandinavian, 283; Italian, 283; Spanish, 283; *by subjects*, dramatic interest and technique, 284; supernatural, 284; grotesque, mysterious and horrible, 285; domestic and social life, 285–86; moral, didactic and allegorical, 286; human interest, 286–87; local color and dialect, 287–88; humorous, surprise, 288; psychological, 288–89; fanciful, sentimental, idyllic, 289; detective, 289; exercises, 289–92; references, 292–94.
Should. *See Shall*.
Sick. *See Ill*.
Signatures in letters, 317.

Signs, 112.
Simile, 158.
Skeat's, Etymological Dictionary of the English Language, 126.
Smart, 181.
Smoothness in sentence order, 78–80.
So, 77, 181.
Social letters, 312.
Social life, list of stories on, 285–86.
Some, 182.
Sound value of language, 236.
Spacing manuscript, 200.
Spanish short story, 283.
Speaking, 115–17.
Spelling, rules, 45–46; references, 46; words commonly misspelled, 46–48.
Split infinitive, 79–80.
Standard Dictionary, 125.
Statistical data, 38.
Straggling sentences, 68, 96.
Study of a play, 299.
Style, 117, 145–53; exactness, 128; variety, 129; and personality, 147–48; æsthetics of, 148–50; technique, 148–50; exercises, 153–56; references, 156–57; in biography, 264–65; in letters, 316, 321. *See also* Figures of speech.
Subheading, 198–99.
Subject and predicate, 51–53.
Subordinate clauses, 76.
Subordination, 76–77; exercise, 77–78.
Substantives, 50.
Suffixes, 135–36.
Summaries, 194.
Sums of money, 38.
Superior figures, 220.
Superlative with *of*, 71.
Supernatural story, 270, 284.
Superscription of letters, 323, 324.
Surprise story, 270–88.
Suspicion, 182.
Swell, 182.
Syllabification, 39–40.
Syllogism, 266–67.
Symbols, 112.
Synonyms, 127–29; dictionaries of, 129; exercise, 131–32; references, 132–33;
Syntax, 49 *et seq.*; exercise, 53–54; references, 54–55.
Synthesis in definition, 253.

Tabulations, 38.
Taste in literary style, 147–50.
Tautology, 93, 119.
Technique, story of, 270, 284.
Tenses, 55–57; exercise, 57–58.
Themes, 182; writing, 91–92, 199–201, 213–14; writing, references, 193; references, 208 (lists); subjects, short themes, 203–06; subjects, long themes, 206–08; subjects, exposition, 250–51.
These kind, 182.
They, 182.
Think for, 182.
Those, 182.
Those kind, 182.
Time, unity of, in drama, 298.
Titles, capitalized, 32; italicized, 34; in short story, 270–71.
Too, 183.
Topical outline, 194–97.
Transition, 90–91; exercise, 91–92; in exposition, 244–45.
Transitional expressions, 90–91.
Translation, 308–11; Definition, 308; kinds, 308; prerequisite, 308; suggestions for, 309; common faults, 310; exercises, 311; references, 311.
Trite (hackneyed) expressions, 185.

Ugly, 183.
Unique, 183.
Unities, 297.
Unity, 67–68.
Uplift, 183.
Usage, 121.

Vagueness in ideas, 252.
Verbs, irregular, 63–67.
Verbosity, 119.
Verse, 218.
Very, 183.
Vocative, 9.
Voice, 61–62; exercise, 62.

Vowels, 116.
Vulgarisms, 184.

Waiting on, 183.
Want in, 183.
Way, 183.
Weak reference, 85.
Webster's New International Dictionary, 125.
When, 71–72.
Where, 71–72.
Which. See And Which.
Whole composition, unity of, 193–99; organization of, 214.
Will and *shall. See Shall* and *will.*
Win out, 184.
With, 52.
Word-breaking (syllabification), 39.
Wordiness, 150–52.
Words, as units of expression, 113–14; study of, 114, 122–23; use of, 119; suggestions for study, 120–21; usage, 121; study of, references, 127; for analysis, 136–37; Anglicized, 140–41; foreign, 140.
Would. See Shall and *will.*
Writing materials, 199.

You, 184.
Yourself and *myself*, 184.

Monday. An outline for
th long theme. Work
pg. 103

L. J. Collamore.